

THE NEW YORK DRAMATIC MIRROR

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NEW YORK: SATURDAY, APRIL 12, 1902.

PRICE TEN CENTS.



Photo by De Young, N. Y.

MINNIE B. LANE.

Once this condition has been brought
the rest is easy of accomplishment. The
will find it impossible to believe that
any man can do wrong. He will say, he
is confident that he is on the way to his
eternal salvation. Inconceivable one

The Human Being from School for Scandal served to bring forward several of the students in attractive fashion and to display their accomplishments more advantageously than in the past plays. Gordon Johnston, Charles Burrows was remarkably good, acted with fine virility, alertness and power, feeling, and his impersonation had about it an air of certainty and a polish that is common indeed in the work of students. David Kimball played Sir Peter in excellent fashion, being true to the traditions of the role. J. McPherson Pine was a satisfactory Joseph, and Ruth Mooka gave an acceptable portrayal of Lady Tebbel.

Robert Cartwright, who is playing the role of the Burgomaster, is making great work as a comic opera comedian. In Washington week, the star, in smoking his pipes, says before the first act had progressed very far, "I proved himself about as clever and as much laugh-producing trick as any light opera comedian of the day." He grew in the fever of the season's popularity, and at the finish of the campaign of the racing season, winning sailing.

A large, dark, circular object, possibly a lens or a seal, centered on a light background. The object has a slightly irregular, textured appearance with some internal variations in shading, suggesting it might be a physical component or a biological specimen. The background is a light, mottled gray.

The Volunteer Organist will begin a Summer engagement at the Great Northern Theatre early in June.

lances); K. Mann Theatre s. a. March 24-26 in The Wheel of Fate, The Queen of Trenchery, My Uncle from Japan, A Romance of the South, Scandal, On the East ern Shore, Noble Heath, and The Jeweler; performs across fair; moderate business. Season closed.

NACON.—ACADEMY OF MUSIC (J. A. Brown)

100

ing the Dixie Theatre at Scranton, Pa., will retain the management of Horick's Glen Park here. He is forming the Horick's Glen Opera co., that will open June 15 for a season of eight weeks.—W. Charles Smith, business manager.

LANCASTER—FULLION OPERA HOUSE (Crescent and Gleason, managers): Corse Paston's Comedy closed week of large business, considering that it is Holy Week, March 29. Keystone Dramatic co. played large house 31-3, except 3. Plays: For Home or Honor, The Hand of Man, Charity Bess, A Marriage Certificate, The Mystery of Woodlawn, Utah, The Heart of the Mountains, Bound by an Oath, and The

(Continued on page 24.)

THE FOREIGN STAGE.

LONDON.

After Song Pirates—Alhambra Wants Cecilia Loftus—Easter Openings.

(Special Correspondence of The Mirror.)

London, March 29.

The usual lull that comes to pass in theatrical and musical London in pre-Easter week has this time been somewhat enlivened by sundry matters. In the first place, there has been a great outburst against the song pirates, who seize upon every lyric as soon as—and sometimes even before—it is published, and sell the same in the shops and in the gutters at a penny or two pence a copy. The principal offenders from these pirates are such big publishing firms as our Francis, Day and Hunter and your Witmark and Sons. These firms, since their united attack upon the common enemy, have been joined by such popular music-publishing firms as Sheard's and even by such high-toned folk as Hopwood and Crew's and Boosey's. Since the raid made upon the shop-and-street song pirates, a rash of letters has broken out upon the face of London journalism, especially in the Referee. In these letters sundry more or less important publishers, agents, song writers, song composers, managers and so forth have called each other all sorts of names and have charged each other with saying the thing that is not. In addition to the pile of recriminatory epistles in the Referee, this morning's Morn'g publishes several pages of such epistolary remarks, and to-day's music hall organs, such as the Mel'ode, Mel'ode, and Music Hall have each a like outburst of their respective own. When I add to this the fact that all manner of libel actions are threatened by all and sundry, you will gather that song-piracy proceedings are rulling lively, as they say on the London Stock Exchange.

Another matter that aroused considerable interest, not to say excitement, is the fact that the management of the Alhambra, the big, old-established variety theatre in Leicester Square, has suddenly discovered, or at least has announced that it has just instructed, its solicitors to apply for an injunction against Sir Henry Irving for engaging Cecilia Loftus to play Marguerite in the forthcoming revival of Faust, with which Irving's company will make their London re-entry on or about April 20. The Alhambra people gave as a reason for this a statement that they hold a contract with Miss Loftus to play sixteen weeks with them, to start immediately on her return to England.

In the interests of Misson readers I made it my business to interview Harry Loveday, the stage-managerial representative of my old friend Irving, who is now on the high seas. Loveday, who a few days ago came on ahead to prepare for the big rehearsal necessary for Faust, assured me that neither Sir Henry nor he had the slightest notion that Miss Loftus had any contract with any other person anywhere, and of course were under the impression that she was free to accept the Lyceum engagement. Of course, we shall see what we shall see and hear what we shall hear when Sir Henry arrives per the Atlantic Transport liner Minneapolis, which is due on Monday night or Tuesday morning.

I have ventured to suggest a way out of this Alhambra versus Lyceum dilemma. It is this, that the Loftus should do an early or a late turn at the Alhambra under her old variety theatre front name of "Clay" and between whiles play Marguerite at the Lyceum under her recent theatre front name, Cecilia. I fear, however, that something will come of all this, and that it is not (as Sir Henry said) Human Goss, it will be Human Law.

Speaking of the theatrical name of Loftus, it was only a few days ago that there was laid to rest that bright little actress, Rosie Layton, who died of consumption at the early age of twenty-seven. Poor Rosie was the sister of Kitty Loftus, one of England's brightest song-writers. This week there has also died Alfred Plumptre, hitherto a musical conductor and composer, who had worked in most parts of the world. For some years past he had been the musical director of the Palace Theatre's fine orchestra. Little Dettmar, a once well-known actor and principal boy, was found dead at the bottom of her stairs this week.

Shirlock Holmes, which stopped showing at the Lyceum during this Holy Week, starts its last fortnight there on Monday, which is Easter Monday. The play has been a great success. I have had a letter from Jerusalem from R. G. Knowles, who tells me that he will return to the leading London halls before finally retiring from the variety stage. Tom E. Murray, one of the drollest comedians you have seen on, embarks to-day for your city in order to buy a few lions for a musical play for which Manager Milton Bodo has engaged to tour in the British provinces.

The only new London theatrical production of the week has been a narrow-framing suburban melodrama, entitled The Bloodhound of the Law. It is a powerful mixture, full of murders and mysteries, and likely to go strong on the road.

Although this slack week makes of necessity my epistle somewhat shorter than usual, yet I shall have to ask you for much more space next week. For, to quote just a few of the principal productions coming ahead, there are the following: Ben Hur at Drury Lane on Monday; The Gay Chieftain, at the Grand, Fulham, on the same evening; Merris England, the new Savoy opera by Basil Hood, on Wednesday; All on Account of Nina, at the Shaftesbury, on Thursday; a new play, called Little Mother, to be produced by Miss Forrester at the British Theatre on the same night, and My Pretty Maid, also by Basil Hood, to be produced by Edward Terry next Saturday. And, as the song says, There are others!

AUSTRALIA.

Business Affected by the Bubonic Plague—Prominent Deaths—Notes.

(Special Correspondence of The Mirror.)

Sydney, N. S. W., March 11.

The bubonic plague, to which I referred in my last letter, has not only seriously affected theatrical business, but among the unfortunate to succumb has claimed the lives of two of the members of the Willoughby (lately Charles Arnold) company, who were to have opened at the Criterion Theatre in The Wrong Mr. Wright. Nellie Booth was the first to succumb, and was soon followed by Ada Lee, sister of Jennie Lee ("Joe").

Miss Booth, who was about sixty-three years of age, was literally descended from Barton Booth, the celebrated tragedian of Ad-dison's day. In the course of her long career she had visited every part of the world

except Australia, where she arrived from South Africa with Charles Arnold nearly two years ago. This career began at the age of four, when she recited "Lord Ullin's Daughter" at the benefit of her aunt (also Miss Nellie Booth), a veteran actress once a favorite at Drury Lane and Covent Garden theatres. While still in her teens Miss Booth was favorably reviewed by Douglas Jerrold and other critics for her impersonation of Rosalind at the Haymarket Theatre. The young artist afterward supported G. V. Brooke, Mr. and Mrs. Charles Kean, Charles Matthews, Walter Montgomery, and Charles Dillon, all of whom visited this country. Lady Macbeth and other characters were in her repertoire at that time. In 1887 she married J. H. Clydesdale, a capable actor, who was here some ten years ago with a company which included Clara Cowper. Without having previously left the United Kingdom, Miss Booth accepted an engagement to tour in Jamaica during the exhibition of 1891, and she then found traveling so much to her taste that she ever after sought work abroad. Thus in 1893 she supported Mrs. Potter and Kyrie Bellew in Calcutta, Hong Kong, and the East. Having during that time established her popularity as a Shakespearean reciter, Miss Booth remained four years in India, touring inland as far as the Khyber Pass, and appearing at the Prasad Palace of H. H. the Maharajah of Mohun Tagera. During the past four years the late Miss Booth twice toured South Africa, first with George Edwards' Little Minister company, and then with Charles Arnold's What Happened to Jones company. Besides appearing in this country as the gushing maiden aunt in the play named, Miss Booth made a hit by her cleverly humorous impersonation of the cook-lady in Why Smith Left Home at the Palace Theatre.

Another loss which our stage has suffered, but from more natural causes, was owing to the death of Mrs. George Rignold (Miss Braybrooke Henderson) at the age of fifty-nine. Mrs. Rignold was in her day a fine actress of many parts, but coming to Australia in the latter half of her career she is chiefly famous at the antipodes in the line of characters undertaken by the "first old woman" of a dramatic company. In her youthful days Marie Braybrooke Henderson was an accomplished dancer, a beautiful and vivacious ingenue, and she afterward a talented leading lady. She was attached for some time to the comedy company directed by Mr. and Mrs. Nye Chart at the Brighton Theatre, and it was there that she met and married Mr. Rignold. She played various parts in important productions with her husband at the Queen's Theatre, London, and made her first appearance in the United States as Mildred Vaughan to his Amos Clarke in the drama of that name written by the late Watts-Phillips. This was at the New York Academy of Music during Mr. Rignold's triumphant tour of America in Romeo, Henry V., and other classic characters. When the star actor appeared as Henry V. at Drury Lane Theatre in 1870, when the Shakespearean piece had a run at that time unprecedented, Miss Marie Braybrooke Henderson appeared as Chorus, and she filled this role in the early Australian productions a few years later. Her declamation of the blank verse was at all times marked by dignity, music and spirit. As the wife of an actor-manager Mrs. Rignold had much valued work to do behind the scenes, where her help and advice were invaluable, so that she frequently "stood out" of the cast. But the actress made her name by sound artistic work in several great productions, and her Mother Shipton in Romney Rye, her Mrs. Jarvis in Lights of London, and her Willis Spratley in Youth may be named as showing the wide range of her talent. These characters sustained her popularity during her husband's tenancy of Her Majesty's Theatre, which was opened by him on Sept. 10, 1887, and directed with hardly any absence until he finally gave it up on Sept. 21, 1895. In private life Mrs. Rignold was known for her courtesy as a business and for the genial way in which she made all her visitors feel at home, whether at Woodstock or at the cottage residence named Braybrooke, after her, at Middle Harbor.

We are to have Sweet Nell over here soon, so I reserve my remarks. Suffice it here to say that Melbourne is most pleased with the play. Bland Holt is back here again, and his old clientele roll up nightly to see Hearts are Trumps at the Lyceum.

The Criterion is closed, and the Willoughby company have gone on to Melbourne.

Peggy Pryde, the versatile and sprightly, is back at Harry Richards' Tivoli, where business continues good.

The World's Entertainers, at the Palace, are also enjoying good houses. Charles Arnold and wife, Det Frederic, are holidaying in New Zealand. Charles Arnold has house property at the Hot Lakes, Rotorna, houses named after his plays. The Arnolds are booked to travel to "Frisco" by the Moana, leaving here on March 24 inst. R. W. Thomas and wife, Agnes Knight, both old members of Arnold's company, return to England on the same date. I hear that Nance (V'Neil) has struck oil at the Cape (S. A.). They played a six weeks' season at Cape Town but did badly at Durban. Poor Kingston fell a victim to enteric fever, but at latest was on the mend. Other members of the company were well.

J. C. Williamson has bought the Australian rights of A Country Girl for the comic opera company.

LETTER TO THE EDITOR.

About Nellie, Will!

New York, April 2, 1902.

To the Editor of The Dramatic Mirror:

Sir.—In this week's issue of The Mirror an article appears under the caption, A Misstatement Corrected, concerning the play Nellie, Will. We feel that this article would not do much harm if it were not for the fact that it contains some statements which are entirely untrue.

The play, Nellie, Will, as well as the title, are the sole and exclusive property of Walter H. Lawrence, the present holder of the rights of the play. It is not the property of the Lyceum Theatre, in this city. Nellie, Will was produced and performed for several seasons. Subsequently Mr. Lawrence entered into a written contract with William J. Gordon, giving Gordon the right to use the title, but not the play, by consideration of the payment by Gordon to him of certain royalties. Gordon for a time paid these royalties and then became desirous, whereupon an action was brought against him which is now pending in the Supreme Court. This suit is in no way connected with the play, and it is in no way connected with the Lyceum Theatre, and it is in no way connected with the title, Nellie, Will.

The play, which is now being produced by Gordon under the title Nellie, Will is not the original play of that name, but is in reality a play which was formerly produced and known as A Nellie, Will. In the article referred to, Gordon and Kellogg say, concerning the play Nellie, Will, "its lines and music were based on the original play, and the play was produced by them in the original play, Nellie, Will, whereas, in truth and in fact, it is an entirely different production. Gordon and Kellogg have no right to use the title, Nellie, Will, without his authority, and in violation of a distinct agreement.



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The Supreme Court's determination that Mr. Gordon is continuously using Mr. Lawrence's trademark, Nellie, Will, for the use of which he agreed to pay Mr. Lawrence royalties, will soon be reached, to induce Mr. Lawrence's claim.

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FLORODORA (C. Fisher and Ryley, mgrs.): Hartford, Conn., April 1-6, Waterbury 10, New Haven 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

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KELLAR (Dudley McAdow, mgr.): Philadelphia, Pa., April 7-12, Boston, Mass., 14-19, Montreal, Can., 21-26.

KITTY'S BAND (T. P. J. Powers, mgr.): Belleville, Can., Indefinite.

KNOWLES, THE (Hypnotist; E. E. Knowles, mgr.): Ft. Worth, Tex., April 7-12.

LYLE EDWIN (Hosanna, Kan., April 7-9, Quenemo 10-12).

PAULINE (Hypnotist; Chas. Hine, mgr.): St. Johnsbury, Vt., April 7-12, Barre 14-19.

PERRY FRANK L. (Edward, Ill., April 7-12).

RAYMONDS (Hypnotists; Sandusky, O., April 7-9).

(Received too late for classification.)

A RUN ON THE BANK (Purvey and St. John): Milwaukee, Wis., April 13-19.

BENNETT-MOULTON (Carl Burgess, mgr.): Hazleton, Pa., April 7-12, Mahanoy City 14-19, Bridgeport, N. J., 21-26.

BJOU STOCK (Allan Pearce, mgr.): Tarrytown, N. Y., April 7-12, Millkill 14-19, Peekskill 17-19, White Plains 21-26.

BON TON IDEALS (Murray and Mack): Sunbury, Pa., April 7-12, Lock Haven 21-26.

BOSTON LYNCH OPERA (W. A. Thompson, mgr.): Ironton, O., April 8, Hannington, W. Va., 9, Mt. Sterling, Ky., 10, Paris 11, 12, Knoxville, Tenn., 14-18, Chattanooga 17-19.

BROOK CHICAGO MARINE BAND: Aurora, Ill., April 13, Joliet 14, Bloomington 15, Peoria 16, Moline 17, Springfield 18, Alton 20, Murphysboro 21, Pulten, Ky., 22, Memphis, Tenn., 23, Vicksburg, Miss., 24, Natchez 25, Baton Rouge, La., 26.

CHESTER ALMA (Fishkill, N. Y., April 7-12, Northampton, Mass., 14-19, Holyoke 21-26).

CRYSTALPLEX (W. Henry Walsh, mgr.): Litchon Falls, Me., April 7-12, Litchon 14-19.

CURTIS DRAMATIC (W. H. Curtis, mgr.): Oswego, Kan., April 7-9, Mound 10-12, Needham 14-19, Yates Center 17-19, Eureka 21-26.

DEVOY, EMMETT (W. G. Smyth, mgr.): Johnstown, N. Y., April 8, Gloversville 9, Troy 10, Utica 11, Kingston 12, New Haven, Conn., 14-19, Hockens, N. J., 17-19, Elizabeth 21-25, Waterbury, Conn., 24-26.

DOWN MOBILE: Grand Rapids, Mich., April 6-9, Toledo, O., 10-12, Detroit, Mich., 13-19.

FENBERG STOCK (George M. Fenberg, mgr.): Belleville, O., April 14-20, Lima 21-27.

FOR LOVE'S SAKE (Mabel and Ethel Strickland): Streator, Ill., April 8, Pullman 9, Rockford 10, Freeport 11, Kenosha 12, Manitowish 13, Wausau 14, Stevens Point 15, Wausau 16, Appleton 17, Green Bay 18, Oshkosh 19, St. Mary's 24, Hartford City, Ind., 25, Marion 26.

JAMES BOYS IN MISSOURI (Frank Gaudin, mgr.): Louisville, Ky., April 6-12, Cincinnati, O., 13-19, Hamilton 21, Anderson, Ind., 22, Kalamazoo, Mich., 23, Grand Rapids 24-26.

THE BELLE OF PARIS (W. G. Collings and Co., mgrs.): Dayton, O., April 7-9, Delaware 11, Springfield 12, Washington, D. C., 13, Lancaster 15, McConnellsville 17, Cambridge 18, Urichville 19, Coonocoon 21, St. Mary's 24, Hartford City, Ind., 25, Marion 26.

THE COWBOY AND THE LADY (S. Miller Kent, mgr.): Co. S. McFadden, mgr.: Fort Huachuca, Mich., April 8, Adrian 9, Toledo, O., 10, Columbus 11, 12, Lima 13, Findlay 14, Sandusky 17, Akron 18, Erie, Pa., 19.

THE ELEVENTH HOUR (Western; Lincoln J. Carter, mgr.): Elmira, N. D., 10, Winnipeg, Can., 11, Grafton, N. D., 14, Grand Forks 15, Crookston 16, Wahpeton 17, Fargo 18, Brainerd 19.

THE FLAMING ARROW (Lincoln J. Carter's): Bloomington, Ill., April 8, Lincoln 9, Clinton 10, Jacksonville 11, Alton 12, St. Louis, Mo., 13-19, Kansas City 20-26.

THE HEART OF CHICAGO (Lincoln J. Carter's): Marengo, Ill., April 8, Belvidere 9, Beloit 10, Edgerton 11, Elgin, Mo., 12, Chicago, Ill., 13-19.

TWO MERRY TRAMPS (Sherman McVeen, mgr.): Massillon, O., April 8, Wooster 9, Ashland 10, Galien 11, Mansfield 12, Kenton 13, Delphos 14, Lima 15, North Baltimore 17, Findlay 18, McComb 19, Wyandotte, Mich., 20, Ann Arbor 21, Jackson 22, Lansing 23, Belding 24, Ionia 25, Kalamazoo 26.

VAN DYKE AND EATON (C. Mack, mgr.): Frederick, Md., April 7-12.

WARNER COMEDY (Ben R. Warner, mgr.): Moberly, Mo., April 14-19.

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Leading Woman. Castle Square Theatre, Boston, Mass.

GLORIANA.—As the charming young widow, Eva Taylor created a decidedly favorable impression and her captivating impersonation was heartily enjoyed by the audience.—Boston Daily Advertiser, March 25, 1902.

Miss Taylor's portrayal of the typical young widow, whose charms lead to the undoing of her reckless admirers, proved a fascinating central figure in the action of the comedy and she added to her dramatic success a most artistic display of toilettes.—Boston Post, March 25, 1902.

VARIETY.

BLUE BLOODS (R. F. Cordon, mgr.): New York city April 7-12, Baltimore, Md., 14-19.

BON TON BURLESQUERS: New York city April 7-12.

BROADWAY BURLESQUERS: Grand Rapids, Mich., April 7-12.

CITY CLUB: Milwaukee, Wis., April 6-12.

CITY SPORTS (Phil Sheridan, mgr.): Troy, N. Y., April 7-9, Albany 10-12.

DAINTY DUCHESSE: Washington, D. C., April 7-12.

DAINTY FARRER: Ottawa, Can., April 7-9.

DE MONTYAN VIVIAN, VAUDEVILLE (C. W. Goodwin, mgr.): Woburn, Mass., April 7-9, East Pepper 10, Lancaster 11, Clinton 12.

DEWEY EXTRAVAGANZA: Baltimore, Md., April 7-12.

EMPIRE SHOW (Jule Delmar, mgr.): Washington, D. C., April 7-12.

FALKNER'S ENTERTAINERS: Fort Plains, N. Y., April 7-12.

HIGH MILLERS: Cleveland, O., April 7-12.

HOWARD, MAX: Brooklyn, N. Y., April 7-12.

HILL'S BOSS, ENGLISH FOLLY: New York city April 7-12.

IN GAY PARRIE: Middletown, Conn., April 8, New London 9, Fall River, Mass., 10-12.

INNOCENT RAIDS (T. W. Dinkins, mgr.): Brooklyn, N. Y., April 7-12, New York city 14-19, Brooklyn 21-26.

IRVIN'S FRED. SHOW: New York city April 7-10, Fall River 11-13.

LAFAYETTE SHOW: New York city April 7-10.

MISS NEW YORK: Holyoke, Mass., April 7-9, Hilsenbeck, N. J., 10-12, Reading, Pa., 14-16, Scranton 17-19.

NEW YORK STARS: Montreal, Can., April 7-12.

NEW ROYALS, CLARK'S (P. S. Clark, mgr.): Brooklyn, N. Y., April 7-12.

REBEY, AL.: New York city April 7-12, Scranton, Pa., 14-19, Reading 17-19.

REBEY AND WOODS: Boston, Mass., April 7-12.

RENTZ-SANTLEY: Cincinnati, O., April 6-12.

RICH AND BARTON'S GAIETY: Chicago, Ill., April 7-12, Milwaukee, Wis., 13-19, Minneapolis, Minn., 20-26.

THE DEVIL'S DAUGHTER (Miner and Van, mgrs.): Elizabeth, N. J., April 8, 9.

TOPSY TURVY BURLESQUERS: Dubuque, Ia., April 8, Clinton 9.

TWENTIETH CENTURY MAIDS: Philadelphia, Pa., April 7-12.

UTOPIANS: Paterson, N. J., April 7-12.

VICTORIA BURLESQUERS: St. Paul, Minn., April 6-12.

WILLARD AND EVANS' ROYAL ENTERTAINERS: Chicago, Ill., April 7-12.

WILLIAMS AND WALKER (Sons of Ham): San Francisco, Cal., April 6-19.

WINE, WOMAN AND SONG (M. M. Theine, mgr.): Indianapolis, Ind., April 7-12, Philadelphia, Pa., 14-19, Brooklyn, N. Y., 21-26.

WORLD BEATERS (J. Herbert Mack, mgr.): Buffalo, N. Y., April 7-12, Pittsburg, Pa., 14-19, Baltimore, Md., 21-26.

MINSTRELS.

BARLOW AND WILSON: Columbia, Tenn., April 8, Mount Pleasant 10, Pulaski 11, Decatur, Ala., 12.

BARLOW MINSTRELS (Baldwin and Coburn, mgrs.): Lewiston, Me., April 8, Moscow 10, Colfax, Wash., 12, Pulten, N. Y., 13-19, Watertown, N. Y., 17, Fall River 18, Minneapolis 19, Butte 20.

FIELD'S, AL. G. MINSTRELS: Salem, Ore., April 9, Portland 10, 11, Tacoma, Wash., 12, Seattle 13-15.

GIBSON'S CARNIVAL (L. E. Gibson, mgr.): Peoria, Ill., April 8, Mahanoy City 9, Bridgeport, N. J., 10, Alton 11, Kenosha 12, Waukegan 13, Winnebago City 15, Fairmount 16, Shearbone 17, Jackson 18, Pipestone 19, Sioux Falls, S. D., 21, Canton 22, Rock Valley, Ia., 23, Sheldon 24, Rock Rapids 25, Lawrence, Minn., 26.

GORDON'S (C. C. Ford, mgr.): Salem, Ore., April 8, Portland 10, 11, Tacoma, Wash., 12.

HI HENRY'S MINSTRELS (R. G. Kerr, mgr.): Elmira, N. Y., April 8, Waverly 9, Groton 10, Auburn 11, Oswego 12.

PHILMORE AND DOCKSTADER'S (J. H. Decker, mgr.): New Bedford, Mass., April 8.

PURDY'S ALL WHITE: Waterville, Ia., April 10, Spirit Lake 11, Shiley 12.

SUN'S GUN, MINSTRELS: Bowling Green, Ky., April 9, Winchester 12, Paris 14, Hamilton, O., 15, Xenia 16, Hillsboro 18, Chillicothe 21, Jackson 22, Marietta 24, McConnellsville 25, Coshocton 26.

VOGEL'S, JOHN W.: Kankakee, Ill., April 7, Dewaco, Mich., 8, South Bend, Ind., 9, Kendallville 10, Elletts 11, Elletts Harbor, Mich., 12.

WEST'S, W. H.: Watertown, Conn., April 8, Hartford 9, Holyoke, Mass., 10, Springfield 11, Worcester 12, Lowell 13, Lynn 14, Portland, Me., 16, Manchester, N. H., 17, Salem, Mass., 18, Pittsburg 19, Providence, R. I., 21-23.

MISCELLANEOUS.

BINGHAM, RALPH: Knoxville, Tenn., April 8, Harrison 9, Gallatin 10, 11, Ligonville 12, New Albany, Ind., 13.

BORTOCK ANIMAL SHOW: Boston, Mass.—Indefinite.

CALEDONIANS, THE (H. Percy Hill, mgr.): Watertown, Can., April 8, Hastings 9, Peterboro 10, Hancock 11, Marquette 12.

FLINTS, THE (Hypnotists): Muncie, Ind., April 14-19, Davenport 21-27.

GEORGE, THE (Hypnotist): El Paso, Tex., April 7-9, Waco, Tex., 10-12, Falls Valley 14-16.

HAWAIIAN GLEE CLUB (Maui Madras): Charleston, S. C., April 7-12.

HEERMANN, THE GREAT: Boston, Mass., April 7-12, Lynn 14, Lowell 15, Lawrence 16, Andover 17, Haverhill 18, Fitchburg 19, Portland 21, Haverhill, Mass., 22, Salem 23, Middletown 25, New Britain 26.

Pearle Hight, successful as The Telephone Girl.

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121 WEST 42ND STREET

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On Next Tuesday, April 15

THE STOCK COMPANIES.

Anne Sutherland, who has been very successful during the current season as leading woman of the Columbus Theatre Stock company, Chicago, recently won high praise from the press of that city for her portrayal of Florio Tosca in Sardou's drama, La Tosca. A recent article in the Chicago Sunday Tribune referred to her as the busiest woman in Chicago.

Two of the Brooklyn Stock companies will produce new plays next week. The Spooner Stock company at the Park Theatre will present for the first time on any stage a new sourette play by J. H. Shepard, entitled The Maid of the Mill. Cecil Spooner will originate the leading role. Mr. Shepard has placed the agency of the play with T. H. Winnett. Corse Payton's Theatre company will produce Gertrude Andrews' new moral comedy, Eagle Tavern, that was written for the company.

Owen Davis' Stock company commenced its second season at the Baker Theatre, Rochester, N. Y., yesterday, opening with Secret Service. Mr. Davis' former efforts in successfully entering to theatregoers in Rochester are so thoroughly appreciated that his second season will no doubt eclipse the first. The company includes Esther Layton, Carolyn McCann, Elizabeth Breyer, Olive Hill, Elizabeth Hunt, Herbert Bostwick, John Featon, Donald Meek, Edwin Fostberg, A. C. Henderson, William Thell, T. R. Scott, Charles Norton, James Malone, James Hunt, W. T. Call, Silas Hart, and T. N. Walter.

Charles Blaney's Stock company opened at the Bijou Theatre, Jersey City, yesterday, for twelve weeks. The company is to be headed by Howard Hall and Lorena Atwood. Others are Harry C. Blaney, Harry Pierson, Harry W. Fenwick, Horace Lewis, Eugene Bessmer, Leta B. Russell, and Myra St. Maur. The opening play was Blue Jeans, to be followed by The Shop Girl, The Dawn of Liberty, The Still Alarm, Secret Service, The Corsican Brothers, The Fatal Flower, The Phoenix, A Soldier of the Empire, Slaves of Russia, and The Christian.

Jane Kennark, leading woman of the Woodward Stock company, Kansas City, has been engaged for the Peak's Island, Me., Gem Theatre for the summer season. Carleton Macy, leading man of the same company, has been engaged for the summer theatre at Cape Elizabeth Park, Me.

The Edward F. Albee Stock company inaugurated its second Spring and Summer season at Keith's, Providence, R. I., Theatre last evening. The house was completely sold out long before the opening night, and every inch of standing room was utilized. Governor Kimball and staff and other State and city officials occupied the boxes. The theatre was elaborately decorated with flowers, potted plants and flags. Each member of the company was given a hearty reception upon his entrance, the old favorites receiving ovations. The different members were overwhelmed with floral tributes from friends and admirers, and the stage looked like an immense flower garden at the end of the second act. The opening play was The Mergersiders. It afforded every one in the company, that is even superior to last season's, a good opportunity to demonstrate his or her ability. Isabel Evenson, Malcolm Williams, Lyle Leigh, William F. Owen, William H. Humphrey, Mortimer Weldon, Helen Reimer, Edwidge Ingram, Adora Andrews, Percy Wagner, Frank P. Cheney, Albert Marsh, Malcolm Arthur, and George T. Hammond made up the cast.

Wilfred Gethry, a student of the Blythe Dramatic School, has been engaged by L. R. Giffen for his Richmond, Va., Stock company.

Edward Harrigan ended his engagement at the Girard Avenue Theatre, Philadelphia, with last week's revival of The Mulligan Guards' Ball.

Saturday night, March 29, marked the last appearance of Carleton Macy and Evelyn Brown as members of the Woodward Stock company, of Kansas City. They were the recipients of numerous bouquets and other tokens of friendship. Mr. Macy goes East to recuperate and if his health will permit will later play an engagement with the Cape Cottage Summer Theatre Stock company at Portland, Me. Miss Brown joins the Giffen Stock company at Richmond, Va. A new addition to the Woodward Stock company will be Herbert Brenon, who will shortly make his appearance with the organization to play light comedy roles.

Jane Rivers having closed a successful season with the W. S. Harkins Stock company at Halifax, N. S., has been engaged as leading woman with the stock company at Ottawa, Canada.

Viola Burton, who has acted with the Percy Hawwell Stock company during the season, has been engaged for the coming Spring and Summer season of the company at St. Paul and Minneapolis. Miss Burton is a Baltimore girl.

Florida Kingsley, of the Baker Stock company, Rochester, made a hit last week by her

impersonation of Bessy in A Texas Steer. The local reviewers were unanimous in praising her work.

Charlotte Lambert has been specially engaged for Vivian for the American Theatre's production of The Sporting Duchess this week.

Fanny McIntyre has been engaged for the American Theatre Stock, New York, and Columbia Theatre Stock, Brooklyn, productions of The Sporting Duchess.

MANY PRODUCTIONS OUT OF TOWN.

The past week was conspicuous for the number of new plays produced in other cities for the first time.

At the Lyric Theatre, Hoboken, N. J., last Thursday evening, a new melodrama entitled Man to Man, by Nain Grute, was produced for the first time on any stage under the management of Butterfield and Bromlow before a very large and enthusiastic audience. The cast:

"Dad" Hewins	George Whitman
Clay Sample	Edgar Davis
David Norris	Max von Metzel
Phile	Myrtle May
Jasper Geoffrey	W. Walter Low
Giovanni Lombardi	H. R. Atherton
Nicola Busca	Thomas Collins
John Middle	Calvin Tibbitts
Miss Helen Grant	Eloina Oldcastle
Ball Birch	Frederick Davis
Rob McClain	Philip G. Irving
Policeman Casey	Charles D. Moore

The new melodrama contains practically all of the requisites to make it popular in the theatres in which it will no doubt be booked. It contains an abundance of comedy, much of which is good, some thrilling if not altogether new situations, and an opportunity for a display of good scenery. The company is a capable one and the play was adequately staged. Max von Metzel as David Norton, the hero, and Myrtle May as Eloise, the heroine, were both well received. A very clever characterization was that of Giovanni Lombardi, an Italian bear tamer, by H. R. Atherton, to whom the honors of the performance belong. Eloina Oldcastle was dignified and expressive in the character of Mrs. Helen Grant, around whom the plot of the play to a great extent revolves. George Whitman and Eloise Davis supplied some strenuous but amusing comedy, and the rest of the cast, with the exception of W. Walter Low as the villain, was, as before stated, capable.

A Country Editor, by Thornhill Steyne, had its first presentation at Troy, N. Y., on Thursday evening, and was accorded generous applause. The story tells of a theatrical company that while playing at Coffeyville, Kan., loses one of its members, who dies, leaving a daughter five years old. Ezra Thomas, proprietor and editor of a paper called The Thomas Cat, after urging some friends to care for the child, finally adopts her himself. This ends the prologue, and fifteen years elapse before the action of the first act begins. The act opens in the office of The Thomas Cat. Bessie, the adopted daughter of Ezra Thomas, is welcomed home by the editor and Jefferson Reed, a young lawyer who is in love with her and with whom she has been corresponding while at school. Miles Alkorn, leader of a social purity society, and some ladies of the society, seeing the fondness between Ezra and Bessie, visit the editor and demand that they do not live under the same roof. Ezra throws in their face their action of fifteen years before, when they refused to shelter the little orphan. This is the strongest scene in the play. Jefferson Reed is after the nomination for Congress, but Miles Alkorn is trying to prevent it and to that end endeavors to defame Reed's character. Just before the election of candidates Alkorn's first wife appears and he is obliged to retract his falsehoods, with the result that Reed gets the nomination. Ezra has fallen in love with Bessie, not knowing that she is in love with Reed. As Ezra is about to tell Bessie of his love, she tells him of her engagement to Reed, and this ends the play. The Editor was finely impersonated by A. S. Lyman. The Bessie of Vita Henderson was very pleasing. Budd, a printer's devil, and Jim, a colored man, are the comedy characters. The women's parts are small but are in good hands. Special scenery would add greatly to the production. The full cast appears below:

CHARACTERS IN PROLOGUE.	A. S. Lyman
Ezra Thomas	C. F. Montaine
Miles Alkorn	Harry J. Handworth
Samuel Bray	J. J. Spies
David Reed	Thomas Nelson
Dr. Oggood	Mrs. A. Brown
Mrs. Burke	Maud Williston
Mrs. Trask	Jessie Dodd
Miss Reed	Baby Frances McGrath

CHARACTERS IN THE DRAMA.	A. S. Lyman
Ezra Thomas	Charles E. Flynn
Jefferson Reed	C. F. Montaine
Miles Alkorn	Harry J. Handworth
Samuel Bray	J. J. Spies
David Reed	J. H. Fitzpatrick
Jack Connors	C. H. Burrell
Dr. Oggood	Thomas Nelson
Budd	T. C. Connelley
Jim	Sidney Lee
Mrs. Keenmouth	Florence Langham
Miss Dill	Jessie Dodd
Miss Alkorn	Madge Nell
Samantha Kemp	Vita Henderson
Bessie	

I'm from Missouri, a new comedy by Clay Clement, was produced at the Hyperion Theatre, New Haven, Conn., last Monday evening with a cast including W. J. Ferguson, L. R. Stockwell, E. I. Rodcliffe, C. A. Ferguson, Miss Rigs, Marion Chelders, Theodore Hamilton, Burt Haverley, Edward Poland, Alma Kruger, Grace Griswold, and Nevada Heffron.

The title of the play is in no way associated with the State of Missouri, but comes from the familiar expression, "You've got to show me: I'm from Missouri," a saying originating among the early California pioneers, many of whom came from Missouri. When the actors are more familiar with their lines the performance should be first-class. The audience was of good size and friendly.

By Right of Sword, a dramatization of A. W. Marchmont's novel of the same name by Mrs. Doremus and Leonidas Westervelt, was produced by Ralph Stuart and company at the Seattle Theatre, Seattle, Wash., last Monday evening. The play and performance will be reviewed at length by The Mirror's Seattle correspondent next week.

Kathryn Kidder made her first appearance as Peggy, in a version of The Country Girl, prepared by Lester Loneragan, at the Collingwood Opera House, Poughkeepsie, N. Y., on Friday evening, before a fair audience. Miss Kidder's personality seems unsuited to the character of Peggy. The best work of the support was contributed by Robert V. Ferguson as Sparkish. His drunken scene in the last act was particularly well done. Louis Mammen and Orr S. Cash gave conventional portrayals. Laurens Rees was miscast as Moody. The production was elaborately staged and the costumes were beautiful.

Miss Kidder's tour in The Country Girl will include the New England States and Canada, after which she will go West to the Pacific Coast.

Friend Karl, a new comedy-drama by D. R. Sorlin, was produced at Paterson, N. J., March 31, under the management of W. G. Smyth, with Emmet Devoy as its star. The play was well received and so was Mr. Devoy, who has a role of the sort that his uncle, the late J. K. Emmet, made famous. Annie Yeamans also scored, and others in an excellent cast were Alfred Mayo, Henry Travers, T. G. Lingham, Basil West, Francis Sedgwick, Edward Torrey, Jean Hayden, Karlene Carman, and Gipsy Alcott.

JACOB LITT'S NEW MELODRAMA.

Jacob Litt will produce at McVicker's Theatre, Chicago, May 4, a new melodrama by C. T. Dancy, entitled The Suburban. The play has ten elaborate scenes, the chief of which will show the running of the famous Suburban Handicap at Sheephead Bay. It is said to tell a strong story of present day American life. The action passes in New York and at Long Branch and Sheephead. Mr. Litt has engaged a cast of well-known players that includes J. H. Gilmour, Harry Woodruff, Samuel Edwards, William Elton, David Murray, William Walcott, W. S. Hart, Kinkley Benedict, Geoffrey Stein, Jessie Isett, Fanchon Campbell, Mattie Ferguson, Edna Josephs, and others. Lawrence Marston will stage the play. The scenery is being painted by Ernest Albert, John Young, and Homer Emena.

DIANA OF CROSSWAYS FOR ADA REHAN.

The novel dramatists have now made George Meredith their target. It appears that Mr. Meredith's "Diana of the Crossways," "Evan Harrington" and "The Egoist" are to be made into plays. "Diana of the Crossways," that Alfred Sutro has dramatized, will be acted, it is said, by Ada Rehan.

Scenery galore—THIRTY CHIMES.

MUSIC NOTES.

John Philip Sousa will carry his invasion of Europe still further next Winter, when, with his band, he will visit Austria, Russia, Norway, Sweden and Denmark, in addition to the places touched in his last season's tour, when he reached Berlin and Paris. The musicians will rest during the Spring, after which summer engagements are planned to fill the time until they depart for England, early in the Autumn.

Ignace Paderewski played at a musicale at the White House, Washington, April 3.

John Cheshire announces a concert Thursday evening, April 10, at Carnegie Lyceum. His daughter, Zoe Cheshire, will make her debut as a solo harpist. Mr. Cheshire's fairy opera, The King and the Maiden, will be performed for the first time here.

A musical and dramatic entertainment for the benefit of the New York and Brooklyn St. Andrew's One Cent Coffee Stands will be held at Carnegie Music Hall Wednesday evening, April 9. Violetta Colville, daughter of the late Samuel Colville, theatrical manager, reappears as soloist after a prolonged retirement.

The fifth and last People's Symphony concert of the season takes place at Cooper Union Hall Friday evening, April 18. The orchestra will be considerably enlarged and a special programme will be rendered. The soloists are Evan Williams, tenor, and Henrietta Michelson, pianiste.

Herr Crast, a horn player with Sousa's Band, has been prevented from playing in this city through the efforts of the Mutual Musical Protective Union. Crast is under the ban of the union, and a substitute is filling his place at the Sousa concerts here.

The farewell grand opera performance of the Maurice Grau season at the Metropolitan Opera House will be given on April 21, when acts from six operas will be sung.

Madame Mantelli and a concert company left here last week for a season in Mexico.

THE DRAMATIC MIRROR will remove to its new offices, 121 West Forty-second Street, between Broadway and Sixth Avenue, on next Tuesday, April 15.

REFLECTIONS.

Cable dispatches report a hit for All on Account of Eliza, produced at the Shaftesbury, London, April 3. Madge Lowing and James K. Sullivan won the first honors.

The Shipman Brothers have secured from Daniel Frohman the exclusive rights to The First one of Zenda for next season. They will send two companies on the road in the play, one headed by Sydney Ayres and the other by T. R. Alexander. The Shipman Brothers will also enter a new field, for them, next season, by sending out a farce-comedy called A Hot Scotch Major. The company will be headed by George H. Summers and Alice Archer and will begin its tour early in September.

Beyond Pardon, a new drama by Theodore Kremer, will be produced next season by George H. Stirling. The leading character, that of a celebrated actress, is to be originated by Lavinia Shannon.

Blanche Hall, who was featured last year in Zaza, and who this season played the leading role in Lovers' Lane, has been engaged by Broadhurst and Currie to head their company in Sweet Clover next season.

W. E. Flack will manage the Zeb and Zarrow productions, Zig-Zag Alley and Upside Down, next season.

Eva Westcott, who played the leading role in Up York State during the illness of Georgia Waldron, has been transferred to The Village Postmaster, to play the lead for the balance of the season.

Josef Hofmann, the pianist, has taken out letters patent on an improvement for steam engines.

Maloney's Wedding Day, under direction of H. H. Frases, with James L. McCabe as Maloney, will close a season of forty weeks at Milwaukee on May 17.

Harry English played at three hours' notice the lead in Not Guilty, opening in Terre Haute, and scored a hit. He will finish the season with this company.

Agnes Ardeck sailed for Europe last Saturday for a holiday trip of several weeks.

E. J. Carpenter states that he will star Millicent Evans next season in The Little Outcast.

Lee Fairchild, assisted by Paul Dufault, W. C. Weeden, Robert Smock, Zelma Raylston, and C. E. Reynolds, will give an entertainment at the Waldorf-Astoria on the evening of April 18. T. J. Maguire is Mr. Fairchild's manager.

P. P. Craft will join Pawnee Bill's Wild West May 1 as press agent.

J. L. Southerland, of the King Dodo B. company, was presented on April 3 by his associates in the company with a monogram ring and a gold scarf pin. The presentation occurred on the train from Oshkosh to Fond du Lac.

W. F. Ryan and Fin Reynolds have joined A Day and a Night. Mark Lane and Lillian Maynard left the company March 29. Adele Schuman is now appearing as Iona Brougham.

A benefit for the Toronto local of the Theatrical Mechanical Association was given at the Princess Theatre in that city April 4.

Will Bradley and Edith Knoblauch, members of the Jules Gran Opera company, were married at Portland, Me., on April 3.

Harry C. Clayton and Nellie Sibley were married in St. Louis April 1.

Charles Frohman has secured the American rights to Stephen Phillips' Ulysses, Bartholomew Tree having abandoned his proposed tour here.

Ganymade, an operetta by Stella Prince Stocker, will be produced at Carnegie Lyceum May 2.

A Dutch translation of Miss Hobbs was produced in Amsterdam March 28.

The White Mice will give a masquerade ball at Tammany Hall to-morrow evening.

Mary Downs, leading woman of Human Hearts, is ill with pneumonia at East. O. Lillian Verone is filling Miss Downs' role.

Through the courtesy of Maurice Campbell, Charles D. Pitt has been released from Henrietta Crozman's company to accompany Tim Murphy on his Spring tour in Old Hiccup.

Ed H. Michie is playing the heavy in support of Beagle Clifton in A Hoosier Daisie.

Conroy and Mack's Comedians will close their third successful season on June 1. Next season the company will be larger and use all new royalty plays, special scenery and six vaudeville acts. Fred May, Bob Hollinger, Anna Goldwin, and G. H. Robbins have been re-engaged. Conroy and Mack plan to launch a comedy-drama in popular price houses for the season of 1923-24.

George Ade last week presented to Charles H. Jones a pair of diamond sleeve buttons in recognition of the latter's splendid work in staging The Sultan of Sulu.

Mrs. Adele Clarke has gone to Beverly, N. J., to rest there for several weeks.

Paolo Maurice's drama, Bonaventura Cellini, will be presented at the Windsor Theatre on April 21 by an Italian company headed by Antonio Majori.

Jule Keene, representative of Colonel William F. Cody, who has been in Europe and Asia for several months engaging riders for the Wild West Show, will arrive in New York next Saturday on the Philadelphia, accompanied by thirty-five foreign rough riders.

The third and last public matinee performance this season of the students of the Stimpson-Wheatcroft Dramatic School will take place at the Madison Square Theatre on the afternoon of April 14. W. R. Gilbert's Pygmalion and Gaiety will be presented, with a new play entitled White Lilies, by Louise King, as a curtain-raiser.

Joseph Jefferson will close his Spring tour at the Harmon Opera House the week of April 28, and will go directly to his home at Buzzard's Bay to spend the summer.

Ed R. Salter will retire from the management of Mason and Mason in Rudolph and Adolph on April 12.

The eight English dancing girls who have been with Haulon's Superba company this season will sail for home on the Carthagenian on April 18.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1893]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GARY FISKE.

EDITOR AND MANAGER.

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The Mirror office is open to receive advertisements every Monday until 10 P. M.

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NEW YORK - - - - - APRIL 12, 1902.

Largest Dramatic Circulation in the World.

AMATEUR TRANSGRESSIONS.

THE Boston Journal one day recently "counted no less than half a dozen reports of amateur performances" in the news of that city and its suburbs, and then proceeded in a humorous way to comment on the doings and the ambitions of this very numerous class of young persons. It assumed that the epithet "amateur" means a person that would be a professional, and classed the young actors of amateur societies with the young athletes who go from first base on their college baseball lines to first base on professional ball teams. The Journal, in a moment of seriousness, however, admitted that many a professional actor has been a product of the amateur stage, which is true enough; and seriously the amateur should be encouraged, if he needs encouragement. Usually he will go ahead even in the face of opposition.

From news notes that come to THE MIRROR, it would seem that the amateur is more active than ever, the country over. New York and suburban places have an increasing number of amateur societies, and amateurs are especially active in the West. It is noticeable that there are many societies of amateur actors associated with churches of various denominations, and that these societies are very liberal in the selection of plays, naturally with the countenance of the church authorities that encourage their work.

As a rule, the amateur societies confine their efforts to plays as to the ownership of which there is no question. That is, usually they take from the great stock of plays open to public use and sold by various agencies. Sometimes they become ambitious to perform current drama, however, and their ideas do not always seem to be clear as to the question of ownership. In fact, play piracy by amateurs is a matter that, while seemingly of little consequence, has at times caused considerable annoyance to managers, and in some instances has brought upon them pecuniary loss.

The ambition of amateurs to present the best plays or operas that they can secure is natural and to be commended, if their use of such vehicles does not transgress property rights. But it sometimes happens that the amateur mind is quite obtuse as to the proprieties. The taking of the property of others by amateurs is not due to willful dishonesty, but rather to ignorance of the value of the acting rights of plays. Regularly organized societies of amateurs that frequently produce plays come in the course of business to appreciate property rights and to respect them. But occasional performances of plays by young persons brought together for a single event, with charity as the object, usually furnish the opportunity for piracy, which, of course, is not known by so plain a term by the guilty, who imagine that anything done for charity must be accepted as right. The promoters of such performances secure a theatre without cost, the newspapers give the advertising, and as most things about such

events are contributed, it is deemed by the promoters that the play itself should cost nothing. Often it happens that those concerned in these events find that they can get from unscrupulous agencies at a nominal cost a play the mere announcement of which promises success, and thus the matter goes on to the injury of valuable theatre property.

More often than is suspected by the public, a manager who owns a valuable play and who has risked a large sum of money to test its merits and make it popular finds himself in a difficult position. If his play has been fixed upon by amateurs of the class here dealt with, and he permits them to use it, he knows that its value has been injuriously affected in that particular town, and this is more surely so if the play is new to the town. On the other hand, if the manager protests or stops the performance—as by legal process he has a right to do—he is characterized as grasping and uncharitable by the good citizens of the town affected, where he is quite likely thereafter as long as memory holds to be unpopular, no matter what he may offer.

There is scope for all sorts of amateurs in the public repertoire of the theatre, and there is no need for amateurs to infringe any property right in their work. This is published in the hope that it will have some effect to inform amateurs inclined to take plays wherever they can get them that there are ethics in this matter, as well as in matters with which they are more familiar.

BILLBOARD ABUSES.

THE Municipal Art Society is showing in many ways its desire to make New York more sightly, and it should be encouraged in its opposition to the billboard abuses that are so flagrant in this city. The Municipal Art Society does not oppose legitimate advertising; and, in fact, there are certain rights involved that cannot be ignored. Its purpose simply is to remedy some of the evils that are growing.

A delegation of the Society appeared before the Aldermanic Committee on Buildings last week and argued that the height of billboards on the ground should be limited to ten feet, and those on the tops of buildings to five feet. The Society contended that sky signs should be done away with altogether, but it is aware that it would meet with strong opposition in trying to abolish them. The speaker for the Municipal Art Society added before the Aldermanic Committee:

The sky signboards as now built are a menace to the safety of people on the streets, as the winds frequently blow them down. These made of wood are dangerous as regards fire. Built on the ground, they afford places where nuisances frequently are committed. We also object to them on aesthetic grounds. The proprietors seem to try to get on their bills the most incongruous colors. For instance, there will be a brilliant red, yellow and green, all on one sheet. You cannot escape such a bill. I tried this morning to get out of sight of a comparatively small one, and I saw it for ten blocks. You can refuse to read a newspaper carrying an obnoxious sign, but you can't escape some of the monstrosities on the city billboards.

Efforts are making in several other cities—notably in Rochester, Buffalo and Chicago—for the regulation of signs, and it has been decided in London that no new sky signs shall be erected in that city.

The movement to restrict this sort of advertising seems to be quite general, and it unquestionably has been inspired by gross abuses of public right. The signs that everywhere offend the eye are in the interests of comparatively few persons, and their appeal is to the mass of people. When the boardings and the posters spread on them were confined practically to the advertising of amusements there were no such abuses as those now crying for correction. The billboards and posters that cover them now represent a multitude of interests—those of merchants, shopmen, medicine, tobacco, soap, nostrums; and, in fact, everything that is backed by enough money to warrant extensive advertising. The competition of the posters is not in common lines of business, but each interest seems determined to involve as much space as possible, in order to distract attention from a competitor for mere attention, and when space will not answer, glaring and eye-trying combinations of colors are resorted to with the same end in view. The results are such that it would not be strange, if advertisements are permitted to increase and colors to multiply, to find that some new phase of lunacy should be attributed to the startling apparitions of the billboards.

It is encouraging to note, from an unofficial statement, that the present department of buildings in New York is in favor of reform in this matter.

THE DRAMATIC MIRROR will remove to its new office, 121 West Forty-second Street, between Broadway and Sixth Avenue, on next Tuesday, April 15.

DEATH OF THOMAS DUNN ENGLISH.

Early in the morning of April 1, Dr. Thomas Dunn English, one of the few survivors of the group of literary men famous in New York a half century ago, died at his home in Newark of old age. He had been seriously ill for a fortnight, during which time the members of his family were near him constantly. His last words were: "God is good. My wife, my boy." The wife died in 1889; the son died last December.

Dr. English was in his prime a man of extraordinary ability in many lines of public work. He was a lawyer, a physician, a statesman, an editor and a poet. In all of these vocations he accomplished much. It is strange, and in a way unfortunate, that his widest fame rested upon his poorest work. He will be remembered as the author of "Ben Bolt" long after his greater accomplishments in literature are forgotten.

Dr. English was born in Philadelphia in 1819. He came of Quaker ancestry, and was educated in his youth at the Friends' Boarding School at Burlington, N. J. In 1839 he was graduated in medicine at the University of Pennsylvania. Later he studied law and was admitted to the bar in Philadelphia in 1842. Two years later he was editor of a New York newspaper, and shortly afterward he founded a literary magazine called *The Aristides*. This publication proved a failure, and he next started a humorous paper called *John Donkey*.

The poem that made him famous, "Ben Bolt," was written in 1843, and was first printed, in that year, in *The Mirror*, then published by N. F. Willis and George F. Morris. The poem became popular immediately, and was soon afterward set to music by Nelson F. Kneass. The song was enormous favor, and was sung in America and in England for many years. Its vogue gradually diminished, and for many years it was almost forgotten until George Du Maurier brought it to light again in his novel, "Trilby." Again "Ben Bolt" was heard sung and whistled in every English-speaking land, and its second period of popularity was even greater than its first.

During the early days of his journalistic life in New York, Dr. English wrote a number of plays that were performed by the local stock companies with some success. Only one of his plays, *The Mormons*, was ever printed. About five years ago he again set himself to playwriting and began work, with quite his old enthusiasm, on an Irish drama. This play has not yet reached the stage.

The published works of Dr. English include nearly one thousand poems, several novels and a vast number of magazine articles. During the Civil War he served a term in the New Jersey Legislature, and for two years he sat in Congress as a representative from the New York district. He devoted the later years of his life to the practice of medicine, contributing to literature but rarely.

ODD SUITS AGAINST HAMMERSTEIN.

On Feb. 14 last, one George S. Bullock fell from the gallery of the Victoria Theatre during the performance of *Primrose and Dock-stead's Minstrels*. He landed on Mrs. Alice R. Lawrence, of Brooklyn, who occupied an orchestra seat. Last week Mrs. Lawrence brought suit against Oscar Hammerstein for \$25,000 damages for permanent physical injuries that she says she sustained in Mr. Bullock's fall. Mrs. Lawrence alleges that Mr. Hammerstein, as manager of the Victoria, is liable because he didn't provide a gallery railing that would have prevented Bullock from making his sudden descent. Mrs. Lawrence's husband, Harry B. Lawrence, has also sued Mr. Hammerstein, claiming \$10,000 for the loss of his wife's services.

AMATEUR NOTES.

The Yale Dramatic Association will give its third regular annual production at the Hyperion Theatre, New Haven, on April 23 and 24. Sheridan's satire, *The Critic*, or, *A Tragedy Rehearsed*, will be presented, and the farce, *High Life Below Stairs*, will be used as a curtain-raiser. On the afternoon of the 24th a concert will be given by the New Haven Symphony Orchestra.

Sailors on the *Oceanic* and *Umbria*, ocean liners, gave an entertainment in the Catholic reading-rooms for sailors at 178 Christopher Street last Monday evening, that was enjoyed by many of their friends.

The Dixie Dramatic Club, of Thibodaux, La., produced *Uncle Hubs* at the Thibodaux Opera House on March 31, under the direction of Prof. James A. Trone.

The Ulster was acted by amateurs at St. Patrick's Church in this city April 4.

St. George's Dramatic and Literary Society will present *Thomas R. Wilks' three-act military drama, Roll of the Drum*, at the Berkeley Lyceum on next Thursday evening.

The amateur dramatic societies of Brooklyn will be most active during the present month. The Booth Dramatic Society will close its season with revival of *The Merchant* on April 20. The Southern Society will present Mr. X and Charms at the Criterion Theatre on April 22. The St. James Dramatic Society will be seen in *The Ulster* to-night (Tuesday) at Schwaben Hall. The initial performance of the Jefferson Society will take place at the Criterion Theatre on April 23, when *A Debt of Honor* will be offered. Amateur productions of last week in Brooklyn included a performance of *The Banker's Daughter*, by the Amaranth Society, at the Academy of Music for the benefit of St. Mary's Maternity Hospital and Nursery, and the final performance of the Orlando Society's season at the Criterion Theatre on Friday evening, when *The Late Mr. Jones* was presented.

The Booth Dramatic Society presented *The Paper Chase* at the Criterion Theatre last Monday night, for the benefit of a Brooklyn lodge of the Odd Fellows. The performance was a success artistically and pecuniarily.

The Mantell Dramatic Society played *One Night Only* at the Athenaeum, last Monday night, before a large audience.

Our Jim, a play in four acts, was recently produced at the East Brady, Pa., Opera House, with a cast including Harry Thomas, Ardell Montgomery, Charles A. Boyce, Adla Wallace, Arthur R. Lewis, Harry Zesty, Arthur Hancock, Belle Montgomery, H. Eugene Phillips and Anna Lewis.

Students of the Englewood High School, Chicago, are to produce a dramatization by Edwin L. Miller, of Tennyson's "Princess," on April 11. Mr. Miller arranged the poem in five acts and twelve scenes.

Schiller's tragedy, *The Robbers*, was successfully acted by amateurs at Turn Verela Hall, Boston, on March 31, for the benefit of the Germanic Museum of Harvard College.

THE OFFICIAL ORGAN.

L4/a.

The New York Herald has not yet concluded arrangements with Mr. Charles Frohman to write its dramatic criticisms next season. It still remains, however, the official organ of the Theatrical Trust.

BENEFIT AT CHILDREN'S THEATRE.

The performance at the Children's Theatre in Carnegie Lyceum on Saturday afternoon was for the benefit of the Newark Nursery. The large audience numbered many society people, who attended, no doubt, in order to aid this worthy charity. The programme consisted of a revival of *The Master of Carleton Hall*, that was given earlier in the season, and the scene from Shakespeare's *King John* in which Hubert threatens to burn out the eyes of the youthful Prince Arthur.

The first play was given a more than ordinarily smooth presentation, and renewed the good impression it made when first produced. Master Webb Baum repeated his capable portrayal of Loddie, and O. H. Montgomery and Harriette Weiss offered pleasing character sketches of the two faithful negro servants, Mingo and Liza. Edouard D'Oise appeared as Colonel Will Carleton, the retrograde Southerner, and Gladys Green as Betty completed the efficient cast. Alice Clifford, a pretty child of about twelve years, rendered some songs during the intermission, and was well received.

The acting of the selection from *King John* was commendable. Master Webb Baum, as Prince Arthur, played the trying scene, wherein he believes his eyes are to be extinguished with hot iron, very effectively, albeit purely mechanically. Edouard D'Oise was a very satisfactory Hubert, and the roles of the attendants were competently enacted. The next matinee will take place next Saturday, when a new four-act version of *Oliver Twist*, by Alexander Hume Ford, and suitable for children, will be the offering.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.]

C. L. McC., Baltimore: Toll Gate Inn was played at Portland, Me., April 7. The company has not sent in its route beyond this date.

J. O. L., New York: It is quite impossible to say whether or not it would be profitable for a young man of eighteen years to receive coaching in "boy" characters. It all depends upon the young man. 2. In the advertising columns of THE MIRROR may be found the names and addresses of the foremost dramatic schools of the United States.

F. H. G., Minneapolis: 1. Annie Russell produced Henri Lavedan's comedy, *Catherine*, at the Garrick Theatre, Oct. 24, 1898. The cast: Duke de Contrax, Frank Worthing; George Mantel, Joseph Holland; M. Vallon, W. J. Le Moyne; Baron Frouard, J. G. Saville; M. Lucas, Robert Hickman; Frederic, Francis Sedgwick; Paul, Greta Carr; Duchess de Contrax, Sarah Corwell; Le Moyne, Catherine Vallon; Annie Russell; Helene, Viscountess de Grisselin; Elise de Wells; Baroness Frouard, Dorothy Goldswaite; Madeline de Contrax, Ethel Barrymore; Blanche Vallon, May Buckley; Jeanne, Georgie Mendum; Louise, Marion Kirk. 2. *The Little Minister* was produced at the Garrick Theatre Sept. 22, 1897. The cast: Gavin Dishart, Robert Edison; Lord Hinton, Eugene Jepson; Captain Halliwell, Guy Standing; Lady Babbie, Maude Adams; Felice, Margaret Gordon; Twila, Frederick Spencer; Thomas Whammond, William H. Thompson; Bob Dew, George Fawcett; Michael Dow, Jack Mackay; Susie Hobart, Wallace Jackson; Andrew Measaker, R. Peyton Carter; Silvia Toak, Norman Campbell; Sergeant Davidson, Wilfred Buckland; Joe Crutshanks, Thomas Valentine; Nannie Webster, Jane Ten Eyck; Jenn, Nell Stone Fulton.

H. C. McD., Lawrence, Mass.: 1. Shakespeare's *Timon of Athens* has received a limited number of professional productions. 2. The original cast of Lord Chumley, produced at the Lyceum Theatre, Aug. 26, 1888, is as follows: Adam Butterworth, C. B. Bishop; Lieutenant Hugh Butterworth, Frank Carlyle; Casper Le Sage, Herbert Archer; Tommy Tucker, Rowland Dudson; Blink Bunk, George Backus; Winterbottom, A. W. Gregory; Eleanor, Belle Archer; Jessie Deane, Lora Leslie; Lady Adeline Barker, Fannie Addison; Miss Edith Hawkins, Miranda; Ross, Harbo; Lord George Cholmondeley, known as "Chumley," R. H. Rothorn. 3. *The Conquerors* was produced at the Empire Theatre Jan. 4, 1898. The cast: Eric von Rodeck, William Pavement; General von Brandenburg, E. T. Backus; Major von Wolfhagen, J. Harry Beumier; Captain Theobald Korner, Joseph Wheelock, Jr.; Lieutenant Otto Berent, Jameson Lee Finney; Lieutenant Rudolf Helberg, George Howard; Hugo, Guy Standing; Abbe Dagobert, W. H. Crumpton; Jean Bandin, George Fawcett; Marie, William Sumner; Rungel, John Armstrong; Crispin, George Pierce; Chantrelle, William Workman; Evadne de Grandpre, Viola Allen; Joanne Marie Bandin, Blanche Walsh; Babille de Grandpre, Ida Conquest; Poulette, May Robson; Anita, Lillian Thurgate; Blodie, Clara Bloodgood; Celine, Adeline Mann; Veronique, Helen Comstock.

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THE USHER.



William Winter, who is not in the best of health, is about to take a long vacation. He is to leave to-day for Southern California, where he will remain until the opening of the next dramatic season.

Mr. Winter will not drop his pen entirely during his absence, as the habit of work is too strong for him to relinquish it entirely, even for a few months.

Speaking of the recent death of W. H. Frost, Mr. Winter said to me the other day: "It deprives the Tribune of a faithful and useful worker, and deprives me of a conscientious and discreet assistant. I attended Mr. Frost's funeral, and I thought of the time three months ago when it seemed very probable that he would attend mine, when we spoke jokingly of serious things as he sat at my bedside, for I had two or three days of dangerous illness. He was an amiable and gentle man, and his untimely death was a sudden and shocking bereavement."

The redoubtable Mr. Ayres has been heard from again on the subject of Edwin Booth's reading and other matters that have crept into the discussion of that subject. He writes:

Oh, no, no, no! I have not said, or even intimated, that "a poet who reads his own poems well might not be able to read the poems of others well." Assuredly he might—such a thing certainly is possible. What I did say, and still say, is this: "Mr. Winter's reading of his own verses does not enable one to judge with any certainty how he would acquit himself in reading the verses of another." The reading well of what is one's own certainly does not prove that one would read well what is another's. The one might be done with scant knowledge of the reader's art; not so the other. The orator often reads his own oration well, though he would not read well the oration of another. True it certainly is that "many persons of taste, discrimination and knowledge"—persons of high general culture, in short—believe that the late Edwin Booth was masterful in all that pertains to the player's art; but how many of these would it take to weigh against such an opinion in stage matters as that of Mr. Joseph Jefferson? Opinions may be likened to the sound of musical instruments. A thousand instruments can be heard just as far as the loudest instrument of the thousand can be heard, and no farther. The opinion of a thousand persons is worth just as much, and no more, than the opinion of him of the thousand whose opinion is worth most.

In some respects Mr. Booth read well. His articulation, for example, was always clear; and then, thanks to his fine dramatic instinct, he seldom, if ever, mistook the spirit in which individual speeches should be spoken; but in emphasis-placing—wherein a reader's scholarship, or his lack of scholarship, more appears than in all else, Mr. Booth was often, very often, wildly at sea. It is well known that Mr. Forrest found no pleasure in witnessing Mr. Booth's performance. The great reason, I have no doubt, was because Mr. Booth was continually wrong with his emphatic words. A misplaced emphasis often gives to a sentence a meaning entirely different from the meaning intended. "It may well be called Jove's tree" means one thing, while "It may well be called Jove's tree" means quite another thing.

Distinctions these with marked differences, which are respectfully submitted.

ALFRED AYRES.

The report has been published in several daily papers that the late Henry C. De Mille once played the part of Christ in the Passion Play. Mrs. De Mille pronounces this statement an absolute untruth.

"The only foundation for the story," says Mrs. De Mille, "is that he was asked once if he would accept the part, and he promptly and positively refused. I have never before interfered with any of the petty fictions regarding what he did or did not do, but this time I think it only just to the dead that the unkind lie should be at once repudiated, and I shall be glad if you will publish this in the far-reaching Mirror."

Last Thursday the Herald published a cable from London to the effect that Gilbert Parker on Wednesday sold the American rights of The Right of Way to Charles Frohman.

As a matter of fact the American rights of The Right of Way were sold to Mr. Frohman several months ago, but stale matters such as these keep the wires busy, and enable the Herald to boom Mr. Frohman and his affairs three or four times a week during his absence.

If, as is reported, the part of Charlie Steele is designed for William Faversham, it is not likely that the powerful features of Mr. Parker's fine creation will be adequately embodied on the stage.

of the Williston, N. D., Graphic, which contains the following advertisement of the local playhouse:

WILLISTON OPERA HOUSE

COMING:

March 31—Royal Neighbors Invitation Easter Dance.

GENTS.—If you must chew tobacco please call for a spittoon.

A London correspondent cables this startling news: "Charles Frohman has made another hit in Dietrichstein's farce, All on Account of Eliza." Can it be possible that Mr. Frohman, sighing for more worlds to conquer, has gone on the stage?

According to reliable report it is evident that Ben Hur has not met with approval at the hands of the London critics. The play is placed by them where it belongs, as a spectacular melodrama. The artistic and religious character claimed for it by its promoters and accepted by their press advocates in this country answered box-office purposes very well; but there still is a habit of passing unbiased judgment on dramatic efforts in London, where Ben Hur is estimated correctly.

This bit of characteristic writing appeared in a review of the acting in A Modern Magdalen published in the dramatic department of the Sun last Sunday:

The shabby old inebriate is such a stuff and bluff, such a fake and con, such a rotten old skate, that he interests you ethically besides amusing you.

Setting aside this remarkable assemblage of adjectives derived from dubious sources that this "analysis" presents, it will be seen that the writer asserts through his misuse of words precisely what he does not mean. It is to be presumed that a stuff who is a con and a rotten old skate possesses few points of ethical interest.

The gallery occupants of the Broad Street, the Chestnut Street, and the Chestnut Street Opera House in Philadelphia have been so unruly and annoying of late that the management have been obliged to issue notices to the patrons aloft to the effect that whistling, singing, stamping or unruly conduct of any kind will not be tolerated, and that when necessary order will be enforced and disorderly persons prosecuted. Rowdism in the gallery is sometimes noted in the cheap price theatres, but it is singular that it should show itself in the leading theatres of the staid old City of Brotherly Love.

LULU GLASER OWNS A LION.

Lulu Glaser went to the Forepaugh and Sells Circus at Madison Square Garden last Friday. The sight of the lion cubs recently born to the star lioness of the menagerie aroused her enthusiasm, and she said she wanted one. Manager Cole told her to take her pick, so Miss Glaser filed a title to the prettiest of the lot. Her wish having been gratified, Miss Glaser didn't know what to do with the cub. Mr. Cole agreed to keep it for her. This satisfied Miss Glaser and also Miss Glaser's press agent, who had a story for the papers that evening. Strangely enough, the cub was named "Dolly Varden," which is the title of the opera in which Miss Glaser is appearing at the Herald Square Theatre.

MISS LOFTUS AND THE MANAGERS.

Cecilia Loftus appears to be in something of a dilemma in regard to her engagement to play Marguerite in Sir Henry Irving's revival of Faust, in London. In 1899 Miss Loftus wrote to the managers of the Alhambra, promising to make her next London appearance in that music hall. Now that she has abandoned the vaudeville stage, however, it is a question whether or not the Alhambra managers can hold her to the promise. It is said that they will endeavor to do so. Sir Henry Irving, on the other hand, declares that without question Miss Loftus will appear with him as planned.

HEARING ON OATMAN BILL.

The Law and Legislation Committee of the Board of Aldermen gave another hearing last Friday on Alderman Oatman's ordinance prohibiting the sale of theatre tickets at higher than box-office prices. Representatives of several city theatres spoke in favor of the measure, and counsel for the ticket speculators' association opposed it. No new arguments were presented. The committee gave no indication as to what action it would take on the proposed ordinance.

THE HEBREW ACTORS' UNION.

The Hebrew Actors' Union, which is an organization of great power in the theatrical life of the Ghetto, recently raised its initiation fee to \$125, which was thought to be prohibition. It proved not to be, however, for last week two important nonunion players paid the increased fee and became members. The season has been very profitable in the three Jewish theatres, and it is thought that there will be abundant patronage for the new theatre that will be opened next season.

WORK BEGUN ON THE HUDSON THEATRE.

The work of demolishing the properties at 136-144 West Forty-fifth Street, where the new Hudson Theatre is to be located, was commenced on Wednesday. Members of the Soldiers of Fortune and The Last Appeal companies, of which Henry B. Harris, who will lease the new playhouse, is manager, were assembled to see the first brick fall.

TWO DECADES OF THE WHITE SLAVE.

The twentieth anniversary of the production of Bartley Campbell's famous melodrama, The White Slave, was celebrated by the present company that is touring in the play under Robert Campbell's management, at Seattle, Wash., April 2. The White Slave had its initial performance at the Fourteenth Street Theatre, April 2, 1882.

In three acts, one prologue—THIRTY CHIMES.

SMALL BOYS PLAY PINAFORE.

An extraordinary production of Gilbert and Sullivan's H. M. S. Pinafore was made last week at the Boys' Club Building at Tenth Street and Avenue A. The company was composed entirely of small boys, and for three nights they played, without making an error, before audiences that averaged nearly a thousand.

The production was staged by Francis H. Tabor, the superintendent of the Boys' Club. Aside from his assistance the youngsters bore the entire work of presenting the opera themselves. They made the scenery and costumes and attended to the business side as well as the artistic side of the enterprise.

The Boys' Club is the oldest institution of its kind in the city. Since 1876 it has done a splendid work in interesting poor boys in literature, science and athletics. The production of Pinafore was the most important theatrical work ever done by the organization. It was so successful that other productions of a similar character will probably follow.

EUCRE FOR CHARITY.

A eucire for the benefit of the emergency fund of the International Sunshine Society will be given at the Waldorf-Astoria on the evening of April 9. Mrs. E. B. Kellogg (Josephine Knight) is chairman of the Eucire Committee of the society. The proceeds will go to starting an emergency fund for the society, which, in spite of the fact that it has had no emergency fund in the past, has assisted several professional women, who suddenly found themselves in need. Provision is being made for 300 players. There will be fifty prizes, all donated, and souvenirs will be given to all guests. Tickets are \$1 each, and can be secured either at the Sunshine Society headquarters, 96 Fifth Avenue, or of Mrs. E. B. Kellogg, 317 West Twenty-eighth Street.

ACTRESS A MINOR; CONTRACT INVALID.

Florence Worden, of The Christian, has won her suit for \$25 against Liebler and Company on the technicality that her contract with the firm was invalid, Miss Worden being a minor. The amount sued for was deducted by Liebler and Company from Miss Worden's salary when she voluntarily resigned from The Christian, to pay the railroad fare of her successor. A clause in the contract provided for such deduction. Miss Worden objected, however, and won her suit on the ground of her minority.

EDWIN KNOWLES VERY ILL.

Edwin Knowles, the well-known theatrical manager, who was stricken with paralysis some months ago, lies in a critical condition at his residence, 868 Lafayette Avenue, Brooklyn. Mr. Knowles is unconscious much of the time and his respiration is most difficult. His strong heart action alone keeps him alive. His physicians say that he may pass away at any moment, while, on the other hand, it is barely possible that he will live a week or longer.

A THEATREGOER FALLS FROM GALLERY.

A man who was finally identified as Daniel Murphy fell from the gallery of the Third Avenue Theatre at the close of the performance on Wednesday evening. He was seriously injured, but it is thought at this time that he will recover. He fell directly to the orchestra, shattering three chairs and almost striking a woman.

ATLANTIC CITY THEATRE DESTROYED.

The fire that did nearly \$1,000,000 damage at Atlantic City, N. J., last week destroyed the Academy of Music in that city. Manager Joseph Fralinger immediately leased the Empire Theatre, where the attractions booked for the Academy will be played. An account of the fire at Young's Pier will be found in the vaudeville correspondence of THE MIRROR.

MANAGER MAY BE MAYOR.

Manager John D. Misher, of the Academy of Music, Reading, Pa., is a strong candidate for Mayor of that place, although he is not seeking the nomination. The prevailing opinion of the Reading public seems to be that he would make an admirable Mayor, if elected to the office.

SUITS AGAINST THEATRES.

Suits have been brought by Assistant Corporation Counsel Arthur F. Conly against Weber and Fields, the Academy of Music, and the Broadway Theatre for violations of the law prohibiting standing in the aisles and passageways of theatres.

AN INTERESTING QUESTION INVOLVED.

Dorothy Morton has begun suit against the Sire Brothers to recover \$800 damages for breach of contract. The singer claims that she was discharged because she refused to sing on Sunday.

ENGAGEMENTS.

Joseph Wheelock, Sr., for the title-role in The Village Postmaster next season.

Stephen Wright, with E. H. Sothern next season.

Thomas N. Heffron, for the production of Life.

Mr. and Mrs. P. B. French, for Charles Mortimer's Summer tour.

Drina de Wolfe, a sister-in-law of Elsie de Wolfe, by David Belasco.

Max L. Schrade is playing the leading juvenile role in the Valley of the Genesee.

Daniel E. Hanlon, to play Laurence Goble, Rodrigo, and Francisco, in Henry Lodlan's productions of The Merchant of Venice, Othello, and Richelieu.

Max Freeman, as stage-manager, and Henry Bergman, for The Last Appeal.

Charles Harbury, Bruce McRae, R. C. Bancroft, Nora Lamson, Gwendolyn Valentine, and Wilfred North, re-engaged for Julia Marlowe's company next season.

Geoffrey Stein, by Jacob Litt, for The Suburban.

The Rutledge Dramatic company closed its season at Webb City, Mo., March 22. R. F. Rutledge being called to the bedside of his father, who is critically ill at Minneapolis.

A Thoroughbred Tramp, at Hartford, Conn., April 26.

Foster Lardner, re-engaged by Daniel Frohman for next season to play Gringoire in Notre Dame.

John Arthur Fraser, 187 West 130th St., N.Y.

PERSONAL.



Photo by Burr McIntosh, New York.

MACKINTOSH.—Louise Mackintosh, pictured above, is one of the very few actresses who take up character work seriously. Miss Mackintosh has made an enviable reputation by years of conscientious endeavor. Last year, in Washington, when Miss Haswell dislocated her shoulder, Miss Mackintosh saved a matinee by playing the part of Cigarette at two hours' notice. She now wins new laurels by going on at short notice and playing Lady Canning in Her Lord and Master at the Manhattan Theatre, a part entirely different, thus illustrating an unusual versatility.

MORDANT-HUMPHREY.—Edwin Mordant and Ola Humphrey signed contracts with Theodore Kremer last week for a play, to be completed early in the fall, in which they will begin their first starring tour. This season they are meeting with success in The Fatal Wedding.

HAWORTH.—Joseph Haworth is to star next season in Corianton, a play by Orson U. Bean, a Salt Lake City dramatist. His season will open in Salt Lake City Aug. 11.

POTTER.—Mrs. James Brown Potter made her first appearance in the role of Calypso, in Clytemnestra, at Her Majesty's Theatre, London, last Monday evening and will continue in the part indefinitely.

JEFFERSON.—Joseph Jefferson is suing one of his tenants, John G. Roberts, to recover damages for a number of trees which the latter is said to have destroyed on Mr. Jefferson's estate at Ridgewood.

KYLE.—Howard Kyle produced Jost Echegaray's tragedy, El Gran Galateo, at Los Angeles, Cal., on April 4.

RICARD.—Amy Ricard was engaged last week by Frank McKee to play the leading comedy role, supporting Mary Mansaring, in the new Clyde Fitch play that is to be produced at the Garrick Theatre at the beginning of next season.

ROSTAND.—Edmond Rostand is said to be writing a Joan of Arc play for Sarah Bernhardt.

HALL.—Jessie Mae Hall has been engaged to play the soubrette role in support of Mason and Mason, in Rudolph and Adolph, for the rest of the season. Next year she will be featured in one of Broadhurst and Currie's principal attractions.

BELLEV.—Kyrle Bellev will tour here again next season, under the management of Liebler and Company, opening at the Boston Theatre Sept. 26.

KERKER.—Gustave Kerker will be musical director of A Chinese Honeymoon when it is produced by Sam S. Shubert at the Casino.

STRINGHAM.—G. R. Stringham, son of Radie Stringham, arrived in New York on Saturday to remain during the Summer. He has been in Paris for several months, studying art, and has succeeded in placing his pictures in a number of important exhibitions in Europe and America.

ADLER.—Jacob Adler, the leading actor of the Jewish stage in America, is dangerously ill at his home in this city with nervous prostration.

CLARKE.—George Clarke, according to rumor, has become interested in a scheme to establish the Yiddish drama in Brooklyn. He has announced that he will build a theatre, to cost \$150,000, at the corner of Graham Avenue and Cook Street, which will be ready for opening at the beginning of next season. This theatre, it is said, will be devoted solely to productions of Yiddish plays.

THE DRAMATIC MIRROR will remove to its new offices, 121 West Forty-second Street, between Broadway and Sixth Avenue, on next Tuesday, April 15.

Week ending April 12.

The Belvoir Opera company, fresh from a long season of success in New Orleans, made its first appearance in New York last Monday night at the Victoria Theatre in Offenbach's *La Jolie Parfumeuse*. The local thronging

The company did not acquit itself as well as usual. The play is absolutely devoid of humor, and the attempts of Gustave von Seydewitz, as Spiesberg, and Max Hannerl, as a priest, to instill humor into their parts resulted lamentably. Franz Kierschner played the part of Maximilian without much inspiration. The author was satisfactory as Hermann.

Third Avenue—Man's Enemy.

Agnes Herndon and a capable company presented the melodrama, *Man's Enemy*, at the Third Avenue Theatre yesterday afternoon before a good-sized audience. As Ed Drake Miss Herndon won the sympathy of the audience by her effective work. The part of Harry Stanton was well cast by Albert Andrus, and the villain, Tom Drake, by

A FEW LINES FROM GERMANY.

men. Success is at the same time, paying a return engagement at the King's Theatre. The return engagement at the King's Theatre, London, is at present filling a number of short farcical comedies, and is now visiting the United States next summer, and great crowds are flocking to see her everywhere. The Coliseum the Mill is headed by Albert and Bartzen and Zand and Vernia. G. dogs are creating a sensation in Holland. Belle Daisie—who, by the way, wishes to be known only as Daisie in future—has just concluded successful engagements in Leipzig, Düsseldorf, and will open at the Wintergarten, Berlin, on April 1. She is being well received everywhere and is booked well into 1904. Her tour is managed by her husband, Charles H. of the Manhattan Comedy Four. The Four perors of Music have finished their English tour and will open at the Crystal Palace, Leeds, next month, while Lowell and Lowell, Hert, and Chung Ling Soo have all concluded successful engagements on the Continent and returned to work in England. Charles T. Alden and T. M. Burns are features of the Wintergarten, Berlin, this month. The moving pictures of Prince Henry's visit to America have been well patronized, and whatever may have been the result of his mission—if he has or there is no doubt that the cordial reception accorded him by the American people has created a better feeling between German and American performers, the latter having been pretty generally regarded as unrepentant over here. I shall from here to the Hansa Theatre, Hamburg, the month of April, and from there to the Folies Bergere, Paris, for a month, after which I will return to New York, and expect to see the M. of Liberty during the second week in June.

ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, 122 West 47th Street.

The thirty-third meeting of the National Council was held last Friday afternoon at the Headquarters. The members present were the Rev. Messrs. Thomas H. Hill, F. J. Clay, Messrs. H. H. Bentley, Messrs. John A. Holden and Chandler Smith and Mrs. W. G. Jones, George D. Macintyre, Harrietta A. Keyser, Giles R. Warren, Kate Chanton, and Mrs. Donald McLane. The Chaplain's address was read.

Committee presented a report on the proposed amendments to the constitution, and they were duly adopted. The Membership Committee presented the names of twenty-nine new members, and the report was accepted. The Law Committee was given authority to secure from the local State law against Sunday performances, in order to frame a bill that can be presented to Congress for national adoption. The General Secretary was instructed to co-operate with the Law Committee in their endeavors. George D. Macintyre was appointed to preside at the second monthly meeting for members, to be held at the Headquarters on Friday evening, April 11. The House Committee, as nominated at the Conference, presented its report, and it was adopted. The concert arranged by Madame Von Klammer was referred to the Ways and Means Committee, and after the regular reports of the Secretary and Treasurer were adopted the Council adjourned.

Ten will be served by the House Committee at the Headquarters every Thursday afternoon from 3 to 6 p.m., and members are cordially invited.

The second regular monthly Conference will be held on Friday evening at the Headquarters at 8 p.m. Reports of out of town members will be read, and new business of the Alliance discussed. This meeting is for members only.

The Alliance begs to commend the action of Stage-Manager Gleason, of Shen's Stock company, Toronto, for reducing the Sunday work of its members to the lowest possible minimum, and trusts other stage-managers, wherever possible, may follow his example.

Frederick Ward, Honorary Vice-President, recently addressed the congregation of St. Paul's Episcopal Church, Duluth, Minn., and the large audience was greatly impressed with the new relations established by the Alliance between actors and clergymen throughout the country, and the obligations of the public with regard to the advancement of dramatic interests.

The fair of the Boston Chapter, at the Hotel Vendome, in that city, opened last Wednesday, and was continued for three days. The Rev. D. Shinn, President of the Boston Chapter, opened the fair with a short address, after which he introduced Bishop Lawrence and Mrs. Fiske, the speakers of the occasion. Bishop Lawrence gave a résumé of the work of the Alliance. Mrs. Fiske said in part:

"This is a good day for the stage and for the church. It marks a step on the way to further friendship. The players have long known the church, but perhaps the church has not yet quite understood the players.

"We actors live in an odd world of curious contradictions. My mother was a dancer, later an actress. Her parents were strict Church of England people. On Sunday it was often my mother's duty to go to the theatre, put on her ballet skirt and dance for the pleasure of the people. But at home on Sunday she would never have been allowed to lift her voice in song or to touch the piano, or even to exhibit any undue spirit of merriment. That would have been inexcusable.

"At night, a young girl, she would make her way alone from the theatre—often through the storm—always exposed to dangers of all sorts. But never was she allowed to attend the theatre as a spectator in company with a young man! That would have been shocking.

"I have known no other life than the theatre life since childhood, and all my memories of the theatre are beautiful memories. I have read strange things about the theatre and its people in French novels. I have never seen any of these things.

"Here in our own country we hold in beloved memory the names of the women of the stage of yesterday—among others Charlotte Cushman, Maggie Mitchell, later, Mary Anderson, and that matchless spirit of innocent joyousness, Lotta Crabtree. We remember these women not only as women of genius, but as women whose lives were inspirations to those about them. These women stood in the glare of light. There are countless others who work humbly in the shadow. The church should be glad and proud to know them better, as they will be glad to know the church.

After her address Mrs. Fiske was tendered an informal reception.

The fair closed, with quite a bit of excitement, on Friday. The chief interest at the last was the voting contest for popularity. Clara Lane maintained the lead for the most popular actress, and secured the prize, a brooch given by Sir Henry Irving and Ellen Terry. The chafing dish given by May Irwin was won by William Courtleigh.

A NEW GERMAN THEATRE.

The Germania Theatre, long important in the theatrical life of New York under various names and in the hands of various managers, is to be sacrificed to the new rapid transit tunnel. It will be torn down within the year. The property is owned by the Sailors' Snug Harbor, and is leased by John Wansmaker.

For the past nine years the theatre has been managed by Adolph Philipp, who, with his company of German players, has made many successes there. He will celebrate the end of his long tenancy next Saturday night by presenting Arne Madchen, the play in which he opened the house as a German theatre in 1893. Mr. Philipp has sub-leased the playhouse for the rest of the season to an opera company.

Next season Mr. Philipp will make a tour of the principal American cities in several of his successful plays, and during his absence a new theatre will be built for him at Nos. 226, 222, and 224 East Fourteenth Street. On this site a building of five stories, with a roof-garden, will be erected. It will contain a restaurant and offices besides the theatre proper, which will have a seating capacity of eighteen hundred. The estimated cost will be \$118,000, and it is expected that the place will be ready for occupancy in May, 1903. There Mr. Philipp will present the same class of plays that have been successful for nearly a decade at the Germania.

The Dramatic Mirror will remove to its new office, 121 West Forty-second Street, between Broadway and Sixth Avenue, on next Tuesday, April 15.

THAT PRIZE PLAY COMPETITION.

The story of the selection of the play in the prize competition instituted by Percy Haswell in the interests of her stock company now playing in Baltimore continues to excite interest. An interview with Alice Ives in last week's Mirror has attracted the attention of Robert I. Carter, of the Baltimore Herald, who was one of the judges in the competition. Mr. Carter states that Miss Ives' version of the matter is a mistaken one, and that her assertion that the original decision of the committee was reversed because another judge, Mr. McCann, of the Baltimore News, prematurely published the name of the prize-winner, is unfounded.

Mr. Carter writes of the matter as follows:

BALTIMORE, April 3, 1902.

To the Editor of The Dramatic Mirror:

Sir.—I was induced by Mr. Pawcett to serve as judge in the selection of a play for Miss Percy Haswell in a public competition. By a vote of three to one the judges chose The Worldlings, by J. Almon Ritchie. Previous to the meeting of the judges the Evening News, without a shadow of authority, announced Miss Ives as the winner of the competition.

In an interview with your paper Miss Ives accuses me of changing my vote out of newspaper pique. I hardly think it necessary to defend myself seriously against such an accusation, but I beg to call attention to the facts. Mr. Ritchie's play received the votes of all the judges except that of the dramatic critic of the News, who was not present at the meeting and requested that his vote be cast by proxy.

I am sorry Miss Ives did not put as much thought into her play as she did in the advertising of its defeat. Yours very truly,

ROBERT I. CARTER.

Miss Ives sends the following letter on this subject:

To the Editor of The Dramatic Mirror:

Sir.—The statement in the Telegraph that I intend to bring suit against Miss Percy Haswell because I did not receive the prize for my play, The Junior Partner, which was first announced as having won, is untrue in every particular. I never once thought of such a thing, much less have I said it either in jest or earnest. I have never considered Miss Haswell in the least to blame in the matter, and have great respect for her both as a woman and an artist. Since many misstatements have been made in the papers I would be glad if you would set me right in your column. I am not angry with any one concerned in the matter, neither do I wish to make any trouble.

The enclosed letter from one of the judges in the competition seems to throw considerable light on the affair. I do not know any of the committee personally. Sincerely yours,

ALICE I. IVES.

The letter Miss Ives refers to in the foregoing communication is from Mr. McCann, of the News. It reads as follows:

BALTIMORE, April 3, 1902.

Dear Miss Ives:

I notice that a number of articles of a flippant character have been appearing in the New York, Baltimore and other papers in regard to your play and the Haswell competition. I suppose you cannot do anything legally, but your claims cannot be made light of. There were but three judges in the committee, as Mr. Pawcett and his wife, Miss Haswell, both repeatedly said in published interviews in advance as well as in the judgment rendered after our decision and putting on the play when it was chosen. At a dinner at the St. James Hotel, in this city, all agreed that The Junior Partner was, as Mr. Carter, the managing editor of the Herald, expressed it, the "only actable play" of the lot. Still we agreed to read three of them over again, and five minutes before I wrote my article in the Baltimore News giving the decision I called up Miss Malloy, of the American, and she reiterated that The Junior Partner was her choice. I then allowed my article to go and it appeared that afternoon.

As soon as Mr. Carter saw it he was very angry, and that night called up Chase Theatre, repudiating the whole thing and asking a meeting of the committee at his office next day at 5 p.m. I did not attend. It was then arranged to change to The Worldlings.

There was no obligation to secrecy, and I naturally wanted my paper to have the first chance in a matter in which many people all over the country were concerned and thousands of persons, patrons of Chase's Theatre, in this city.

If much more is said about it I believe I shall write the whole story for THE DRAMATIC MIRROR, as it is a matter that concerns the profession at large.

The Worldlings will be done at Chase's week after next, but there is really nothing in it, and Miss Haswell is not likely to use it afterward.

The only criticism I heard made regarding The Junior Partner was that the leading female part is not strong enough for a star. It seemed to me a particularly judiciously distributed among the characters. Yours truly,

WALTER E. MCCANN,
Dramatic Editor Baltimore News.

ACTORS' HOME BENEFIT.

The benefit performance at the Hollis Street Theatre, Boston, in aid of the Actors' Fund Home, which was held on the afternoon of April 3, was a great success artistically as well as monetarily. Every player who had volunteered appeared in the entertainment. The total receipts—which were clear gain, since the theatre and all services were donated—amounted to \$2,501. Among those who took part in the performance were Mrs. Fiske and members of her company in A Bit of Old Chelsea, E. H. Sothern and Ethel Barrymore in Drifted Apart, Chas. O'Connell, Walter Hawkins, George W. Wilson, Clara Blandick, Edward E. Rice, J. D. Eltinge, Frank Bush, the Dillon Brothers, Reno and Richard, and members of the Quincy Adams Sawyer company. John Drew, being unable to take part, contributed \$100. The performance was under the direction of Charles J. Rich, who received many compliments for his excellent work.

SAVED HERSELF BY JUMPING.

Valerie Bergere, now playing Cigarette in Under Two Flags, had a narrow escape from serious injury last Tuesday afternoon while playing at the Columbia Theatre, Brooklyn. The run up which Cigarette rides on horseback gave way suddenly. The horse fell a distance of twenty-five feet, but Miss Bergere saved herself by jumping. She was not hurt in the least, and proceeded with the performance.

SAID TO THE MIRROR.

EDMUND FORD: "I have been playing the juvenile part in Sweet Clover with Adelaide Thornton throughout the season. Bert Galdon was not engaged for this part, but has replaced William Foster in the lead."

FREDERICK R. LOVELAND: "Ever since our Sheridan Keene, Detective, card appeared in The Mirror we have received from ten to twenty letters a day from managers in every State and Territory in the Union with offers of open time enough for three attractions."

A lesson with tears in TRINITY CHURCH.

IRELAND AT THE LEAGUE.

Under the able direction of Alice E. Cram Literary Day was a great success yesterday at the Professional Woman's League. The programme was Irish in almost every particular. Armagh O'Donahy, of the Notre Dame company, made a hit with his Irish songs. He was recalled again and again. Mary T. Stone read a carefully prepared paper on Robert Emmett. "The Four Captains" was a clever recitation by Fred Thorne. His Irish dialect is very fine. For an encore he gave a bit from Kipling very cleverly. Mrs. Gerard Bancker's paper, "Irish Politics," was a résumé of the Irish situation, home rule, an Irish parliament, etc. Mrs. Edwin Arden sang two of Moore's songs in a plaintive, sympathetic voice of pure quality. Mrs. John Glendinning explained the meaning of Irish "bulls" very graphically by telling a number of witty Irish bulls which put the audience in an uproar. "The Legends and Music of Ireland" was a scholarly paper, read by Alice E. Cram, giving the historical source and foundation of many poems and ballads, with descriptive harp selections by Charles Schultze. The last of the series of card parties will be given this afternoon (Tuesday) at the League Rooms. The Cities' Heart, a play by Maude Banks, will be given at Wallack's Theatre on April 17 for the benefit of the League.

FOR A CHAIR OF DRAMATIC ART.

By the will of Mrs. Ida A. King, who died in St. Louis recently, Washington University in that city is endowed with \$50,000 for establishing and maintaining a professorship of dramatic art, to give practical instruction in the art of acting. Mrs. King's bequest is the first instance in which a chair of dramatic art has been endowed in an American university. The endowment constitutes the bulk of Mrs. King's fortune, made up of real estate holdings in St. Louis and its vicinity. Mrs. King had never been an actress, but had always a deep interest in stage affairs. The will directs that the interest of the endowment fund shall be used to pay the salary of an instructor and the tuition of five students, male or female, to be selected by the faculty.

VIOLA ALLEN IN THE HUNCHBACK.

Viola Allen will revive The Hunchback at the Grand Opera House, Chicago, in May, and at the close of her Chicago engagement will make a special Spring tour in the famous play. The cast engaged by Liebler and Company to support Miss Allen as Julia is: Master Walter, Eben Plympton; Cousin Modus, Jameson Lee Finney; Sir Thomas Clifford, W. H. Pascoe; Lord Tinsel, J. H. Benrimo; Fathom, C. Leslie Allen; Wilford, Walter Hitchcock; Master Heartwell, Harry Hanlon; Thomas, Arthur T. Hoyt; Markham, Frank Bixby; Gaylove, Mr. Angus; Simpson, Mr. Hopkins; Landford, Mr. Maffin; Waiter, Harry Ford; Williams, J. P. Jordan; Helen, Adelaide Prince; Dorothy, Maude Warriow.

PUDD'NHREAD WILSON IN LONDON?

It is announced that Pudd'nhread Wilson will be produced at the Imperial Theatre, London, this Spring, by an American company including John B. Mason, Arnold Daly, Jane Oaker, and Ada Dwyer.

GOSSIP.

The Shubert Brothers and Charles Evans, who have leased the old Theatre Comique, have decided not to open the house until next season, although the alterations will be completed by May 15.

A Hoosier Cinderella is the title of the new play in which Rose Melville will star when Sir Hopkins is discarded.

Frank McKee took title last week to a lot on the north side of Forty-second Street, two hundred feet west of Sixth Avenue, the deed showing a consideration of \$37,500 over a mortgage of \$25,000. It is rumored that the lot will be used eventually as a part of a site for a new theatre.

A syndicate has been formed in London to establish the Jewish drama in that city on the lines that now exist in New York. The Manor Theatre, at Hackney, has been secured, and is now being redecorated and refitted. A company will be formed and the best Jewish plays obtainable will be presented there.

Edward Rosenbaum, manager of the Casino, will be tendered a benefit on April 27 by several of the managers and stars whose companies have recently appeared in that theatre. Among those interested in the testimonial are the Shubert Brothers, Fisher and Ryley, and Florence Ziegfeld, Jr.

Charles H. Prince, of the New York Theatre, is considering a proposition to be featured in the musical comedy The New Man.

The annual meeting of the Actors' Fund will be held at the Madison Square Theatre on Tuesday, May 13, when the executive officers as well as eight trustees will be elected.

Lulu Glaser will not appear in a new opera next season. She will continue to star under F. C. Whitney's management in her present success, Dolly Varden.

Karl Brown is in town, having closed with the Pike Stock company, Cincinnati.

William Collier in The Diplomat is said to have played at the Madison Square last week to the largest week's business he ever had in this city.

Spencer and Aborn will produce next season a new farce-comedy by H. Gratton Donnelly.

Harry Carson Clarke has sold his Long Island property at an advance of \$4,200 over the purchase price.

Elizabeth Tyree and her sister will sail for Europe by the Majestic on Wednesday. They are to spend a few days in London and Paris, and then visit the Riviera. Miss Tyree will return to New York early in June.

Henry B. Harris completed last week the organization of his company which is to present The Last Appeal at Wallack's Theatre on April 14. Among the principal players engaged are Robert Drouet, D. H. Harkins, Henry Bergman, Stephen Wright, Harold Russell, Richard Sterling, Marcia Moriarty, E. C. Turner, William Wray, Katherine Grey, Cora Tanner, Rosa Rand, Nancy Paget and Clara Louise Glendinning.

Elie Leulle, who is at present a patient at the Waldeck Sanatorium, San Francisco, is well on the road to recovery and it is hoped that he will be able to leave the hospital within a fortnight.

Charles Wyndham will soon produce in London a play by Douglas Morgan, entitled The Diplomat. The play has nothing in common with Martha Morton's comedy of the same name now being played here by William Collier.

Eugene Sanger is directing the production of The Rivals by Bernard College girls, to occur April 25, 26. He also is preparing and rehearsing a minstrel entertainment to be given by members of the Deerfoot Athletic Club, of Jersey City, April 23, 24.

Robin Hood is to be revived at the Academy of Music next season with a number of notable singers in the principal roles.

DOROTHY SHERROD.



Strous Portrait.

Above is a photograph of Dorothy Sherrod, as Sylvia, in A Bachelor's Romance, under the management of Fred G. Berger, during the season of 1900-1901. The part was originated in New York by Annie Russell, but Dorothy Sherrod played it in all the large cities, receiving unqualified praise for her work. George Goodale, of the Detroit "Free Press," says of her: "The character in this story that shares the larger interest with David Holmes is the mischievous but womanly Sylvia Sherrod, who creeps into all our hearts as she creeps into her rusty guardian's heart. Dorothy Sherrod plays with delicate apprehension of the more subtle phases of the character and gives to her embodiment rare girlish charm and captivating naivete. Miss Sherrod has a face that lights up well and a method that happily suggests anything rather than the experienced and tricky stage." The St. Paul "Dispatch" said: "Dorothy Sherrod, as Sylvia Sherrod, David Holmes' budding ward, full of sweet simplicity and ardent candor, is a distinct success. She surrounds the character with all the winsomeness and innocence of an angel impetuous. The freshness of youth, the irresistibly high spirits, the gratitude of girlhood and the dawning love of budding womanhood are phases Miss Sherrod handles with extreme delicacy and ability."

NOTES OF NEW THEATRES.

Lincoln J. Carter will erect a new theatre to cost \$125,000 on North Avenue, opposite Orleans Street, Chicago. The contracts call for the theatre's completion by Sept. 1.

A new theatre may soon be erected at Dunbarton, N. Y., by a stock company to be organized for that purpose.

Plans for alterations to the Theatre Republic, to cost \$20,000, were filed with the Building Department last week.

Plans have been accepted by the Pine Bluff, Ark., Lodge of Elks, for a new theatre that they will shortly erect in that place.

J. W. Gorman is to build a vanderbilt theatre at Old Orchard, Me., this Spring.

Smith's Opera House, at Ashland, O., that was built in 1885, has been abandoned as a place of amusement and will be converted into a billiard parlor. A new theatre will replace it in the near future.

Huntsville, Ala., Elk Lodge, No. 696, is organizing a corporation for the purpose of erecting and managing a new theatre. The members will contribute to a capital stock of \$50,000. It is expected to have the theatre ready for opening next Fall.

AMONG THE DRAMATISTS.

Andrew Mack has accepted a new play by Theodore Burt Sayre, which he will present next season. The play has not yet been named. It is in four acts, and the scenes are laid at Fort Wadsworth. The stellar role is that of a young Irishman who is a lieutenant in the United States Army.

Eugene Fremberg has been engaged to write a modern play for Henrietta Crossman.

Graham Paul Taber, editor of the Argosy-Bulletin, of Laporte, Ind., has written a play named Indiana. It will be produced in Chicago early next season.

ENGAGEMENTS.

Joseph Manning, with Ernest Elton.

Charles Pitt, with Tim Murphy.

Page Spencer, for a Bachelor's Honeymoon.

Maggie Weston, re-engaged by Gus Hill to play the leading Irish part in Happy Hooligan next season.

Adeline Dunlap, for the leading heavy, for the Spring tour of The Royal Box.

Charles H. Lambert, for the production of The Sporting Duchess at the American Theatre this week.

Kingsley Benedict, with In Suburban, opening at McVicker's Theatre, Chicago, May 5.

Charles F. Tingay has engaged the following players for Ada Gray's revival of East Lynne: Jeffreys Lewis, Edith Langdon, Jennie Wallace, Dixon, Janet Oliver, Thomas J. Tempest, Edwin O. Browne, Robert McClung, Haynes Hammond and La Petite Rex. Robert Graf will be business-manager of the company, that opens in this city April 21.

ARENA.

TEPELO, MISS.—Gentry Brothers' Dog and Pony Show March 25; large crowds highly pleased.

YAZOO CITY, MISS.—Gentry Brothers' Dog and Pony Show March 31 pleased big crowds.

NOTES.

The Rice, Cooper and O'Brien Show will open at Council Bluffs, Pa., April 23. John Fehr is the proprietor.

BOYS.

KENNEDY.—To Mr. and Mrs. Clayton Kennedy (Emily Curtis), on March 12, a son.

BRADLEY.

BRADLEY-KNOBLAUGH.—Will Bradley and Edith Knoblauch, at Portland, Me., on April 1.

CLAYTON-SHELEY.—Harry C. Clayton and Nellie Sheley, in St. Louis, Mo., April 1.

KATON-FREY.—F. M. Katon and Florence Frey, in Troy, N. Y., on April 2.

DIED.

ARMSTRONG.—Mrs. M. W. Armstrong, at Edina, Mo., April 2.

BUIB.—PAUL BUIB, at Temesvar, Hungary, on April 1, of pneumonia, aged 35 years.

BROWN.—Charles Bush, in Cincinnati, O., on March 29.

GARDNER.—Edwin F. Gardner, at St. Joseph's Hospital, New York city.

KENNEDY.—Infant son of Mr. and Mrs. Clayton Kennedy (Emily Curtis).

WHEENER.—Anna Wheeler (Annet Du Vall), at Danville, Ill., on April 1, from the effects of a fall.

Ernest Laman, as Len, York State Folks.



THEATRES AND MUSIC HALLS.

Keith's Union Square.

The Alhambra Ball Players, with their chime of one hundred and sixty-two bells, from the London Hippodrome, are featured. May Adams and Fred Edwards present All in the Family, Pin Irwin and Walter Hawley are seen in Caught with the Goods, Monroe, Mack and Lawrence show How to Get Rid of a Mother-in-Law, Clarence Vance sings ditty, and others are Mignonne Kohn, Adele Purvis Ourl, Tonda, Conkey and Husted, Weston and Raymond, the Gagnoux, and the biograph.

Tony Pastor's.

The week's bill shows Gardiner and Vincent, Mr. and Mrs. Tony Farrell, Dixon, Bowers and Dixon, the Princess Chingilla, Howell and Deane, James Richmond Glenroy, C. W. Littlefield, Mason, Frances and company, Hume, Rose and Lewis, the Brothers Abner, Hume, Battle and Hume, Kennedy and Wilson, William Morrow, Clinton Burgett, and the vitagraph.

Proctor's Fifth Avenue.

Members of the Proctor Stock company are seen in The Briston Burglary and Sine and Seven, while in the vaudeville end are the Beaux and Belles Octavia, the Barrow Brothers, Willis F. Sweetman, the World's Trio, Morris and Helen, McNamee, Sallie Randall, and the kaleidoscope.

Proctor's Twenty-third Street.

An unusually strong bill offers the Martinelli Troupe, Milla Tagliola, Tom Hawn and company, James J. Morton, Armour and Bagley, Eldora and Norma, Carson and Willard, the De Muths, Bancroft, Joe Collins, and the kaleidoscope.

Proctor's Fifty-eighth Street.

A section of the Proctor Stock company revive Hoyt's A Contented Woman, with Mabel McGowan in the title-role. Vaudeville is supplied by George Evans, Blanca Lyons, and the kaleidoscope.

Proctor's 125th Street.

Our Boarding House is presented by a contingent of the Proctor Stock company, along with The Gift within Love's Cloud. Vaudeville interests are cared for by George Thatcher, Wright and Dooty, and the kaleidoscope.

New York.

The Hall of Fame, with its ballets and travesties, continues as the attraction. Marie Drouder has introduced several new features, and Moore, McAvoy, Harrison and Deane, with Mabelle Gilman, Josie Sadler, and Ada Lewis are making hits nightly.

New York Winter Garden.

The new policy of charging 50 cents for the best seats, with first-class vaudeville performance, has met with success. This week the programme includes George Fuller Golden, Johnson, Davenport and Lonsie, Marvella's ballet, Madeline and Nelson, Bob Cole, Marion Winchester, Eddie Leslie, Ford and Arnold, Norma and Collins, Ullah Lee, and Walter Brower.

Weber and Fields'.

The bill remains unchanged, showing the managerial comedians and their band of humorists, galaxy of girls and frolic of fun in the burlesque, Hilly Toity, De Hurry, and The Carl and the Judge. No successor to the present programme has been announced as yet, and there now seems every chance that it will run through the season.

Casino.

Lafayette and his company are here for three weeks. The bill shows Lafayette, Herbert's dogs, Ed F. Hayward, Howard and Bland, Sharp and Platt, Santa Winslow, Barry and Baird, and Lafayette's latest illusion, The Lion's Bride.

Barry and Cannon's.

The Three Dumbells are headlined. Others are Cushman, Holcombe and Curtis, Stanton and McDona, Sabal, the O'Neill Trio, Little Pick, Marguerite Ashton, Radford and Winchester, and the vitagraph.

THE BURLESQUE HOUSES.

DUNWY.—The Bon Ton Burlesquers, with Terry McGovern as a special added attraction, provide the week's bill.

MINNIE'S BOWERY.—Al Reeves' company furnish the menu for the current week.

LONDON.—The Rose Hill Folly company are entertaining the Londoners this week.

OLYMPIC.—The Blue Bloods make their initial appearance in Harlem.

LAST WEEK'S MILLS.

KEITH'S UNION SQUARE.—Kara returned to the metropolis and surrounded the good folk once more by his splendid exhibition of eccentric juggling, introducing many new and difficult tricks. He still uses the clubhouse scene and continues to employ a comedy assistant who makes a good deal of fun. A few of Kara's newer stunts were done here recently by Paul Chiquerville, and, whichever is to be credited with their invention, there is hardly any choice between the two performers in the expertness of the execution. Notable among these tricks were the one with the three billiard cues, the rolling of two billiard balls between two cues, and the support of a tumbler upon four bar straws. Kara accomplished the stunt last mentioned with especial dispatch and neatness. Walter Leroy and Florence Clayton arrived again in George M. Cohan's amusing sketch, Hogan of the Ham, and caused prodigiously by their really clever acting. The playlet is full of gentle satire and the players bring to its presentation a fund of clever humor. The Girl with the Antlers made her second week and repeated her hit of the week preceding. At each

performance her reception was an enthusiastic one, and the act was again voted to be one of the finest and most picturesque in vaudeville, while the sweet singing of the Auburn-haired one was highly appreciated. Matthews and Harris were other returners in Will M. Cressy's hair-raising mixture, Adam the Second, which fairly rocks with merriment and is exceedingly well acted by both participants. Genaro and Bailey presented their sketch, A Victim of Circumstances, and earned a place among the favorites. Brunt and Riviere recalled their French duets and were cordially received, notably in the cat ditty. Swan and O'Day had an assortment of jokes, chiefly of the remotest antiquity, but one of the team proved to be a fine eccentric dancer. Thomas Kent, Jr., entertained cleverly with his rapid crayon sketches. Other cards were Crolius and St. Alva, Hill and Whitaker, the Three Colossus, Willie Weston, the steeplechase, and the benighted biograph. The orchestra still needed to be provided with a soft-pedal attachment, and most of the singers were unable to make their voices clearly heard above the instrumental outpourings. Big business.

TONY PASTOR'S.—The Russell Brothers, assisted by Annie C. Russell and John Russell, Jr., arrived. George M. Cohan's farce, A Romance of New Jersey, with the usual prosperity. Their popularity at Pastor's is practically unlimited, and their ill-fated association with Sweet Marie seems to have been forgotten and forgiven. John Kernell expatiated upon the manifold troubles of his family and also dealt out a few first-rate jokes in the song line. His unbounded humor and his kindly manner of entertaining gaudy people and things are of a most instructive and amusing nature. His songs are of a most excellent character. Manley and Rose were very popular in a breezy, rattling sketch that held no end of laughs. Salsma juggled and balanced things with his customary adroitness. Frey and Fields got away with much of a hit in their new playlet, The Wrong Man. Others reporting for duty were Bennett and De Laet, Henry and Carson, the steeplechase, and the vitagraph. The regulation capacity custom prevailed all the week.

PROCTOR'S TWENTY-THIRD STREET.—Sara, Carl and Sene led the line in their wonderful act on the high horizontal bars, having added many new and startling features to their already extraordinary performance. The work of the trio, especially that of little Carl, drew forth clamorous applause. Columbia even last year at the now deserted Proctor and Hall's Music Hall, introduced his protean playlet, Camaleonte, in which his excellent work in five different characters and in twenty lightning changes was heartily commended. On the style of Frogoli and Blonzi, his performance nearly equals their celebrated one-man plays, and in each episode he fairly excels them. Travolta offered his vaudeville specialty, and earned quite handsomely his remarkable winning games, which quite baffled the average understanding. They are cleverly arranged and the whole act is thoroughly admirable. The World's Trio—Perry Ryan, Lulu Ryan, and Emma Wood—held over for a second week to reiterate their former hit in their novel change act. Lawson and Nansen introduced trick cycling and bag punching with telling effect. Carl Lawson's comedy business going immensely well. Madge and Marion got away with a large portion of the audience in their capital display of vocal and instrumental musical accomplishments. The Fred Sisters sang and danced with more than common success, and came in for much applause. Frederick H. Martineau, assisted by Jewell Darrell, wanted very popular in A Bit of Travesty, wherein chief honors fell to the share of Mr. Darrell for his recitation, "Dixie" and "Dixie" upon an incident in the life of Don Quixote. Mello Juppel's comedy and had a few new tricks to show. All being promptly introduced. Johnson and Hilliard, Kennedy and James, the Three Droles, Annie Courtney, and the capacious kaleidoscope filled out the list. Big business.

PROCTOR'S FIFTY-EIGHTH STREET.—A detachment of the Proctor Stock company put on the comedy Lend Me Your Wife, which used to be in the repertoire of the late Roland Reed, a first-rate performance being given by all concerned. In the cast were Harry Blakemore, Charles M. Day, Lester Wallace, Duncan Harris, George Friend, Julian Reed, Adelaide Kohn, Adelaide Balford, and Alice Post. This was preceded by the curtain-raiser A Woman's Won't. Vaudeville numbers were supplied by A. O. Duane, Valentine and Connolly, and the credits kaleidoscope. The souvenir calendar served to attract unusually large audiences at the matinees, and the evening attendance was as big as ever.

PROCTOR'S FIFTH AVENUE.—Section D of the Proctor Stock company were seen again in Our Strategists, and in a new curtain-raiser, entitled The Gift within Love's Cloud, by F. Clifford Smith. The idea of the latter was good, but little more can be said. George Thatcher told yams and sang amusingly. The Colossus contributed beautiful and startling illuminated dances. G. Von Palm painted pictures at lightning speed, and the others who contributed were Carson and Willard, Mr. and Mrs. Bobby Mack, Ernest Nizarras, Julia Bennett, and the tireless kaleidoscope. Big business.

PROCTOR'S 125TH STREET.—A section of the Proctor Stock company again enacted the farce Husbands with comical success. A neat little curtain-raiser, North Jay Junction, followed, which was capably played by Clyde Fagle, William H. Gerald, and Henrietta Lee. In the vaudeville end were the gymnastic Parros Brothers, the versatile C. W. Littlefield, and the illustrious kaleidoscope. Good houses.

NEW YORK WINTER GARDEN.—The Belle of Broadway having died in infancy, straight vaudeville was substituted last week, the bill including Montgomery and Stone, Ford and Arnold, Ullah Lee, Paul Stevens, Tom Brown, Bob Cole, Julie McCune and company, Marion Winchester, Arthur E. Miller, Norma and Collins, Donald Brine, Viola, a cycle whirl, and Carl Marvella's ballet Ciopestra. On March 31 it looked as if there might be no performance, for a police inspector turned up with instructions from Commissioner Partridge and orders to forbid an entertainment on the ground that the management had neglected to comply with the building laws. An injunction was issued from Justice Greenbaum, however, restraining such police action and the programme was duly given, the inspector being contented with a peremptory

arrest of Stage-Manager Lionel B. Lawrence, who was released at once on bail. Good business.

WHEAT AND FISH.—Once more there was a week of crowded houses and the customary enthusiasm of marionette caused by the genial comedians-managers and their able associates in Hilly Toity, De Hurry, and The Carl and the Judge. Sunday new quips and jests were interspersed by the comic folk, and the gaiety of nations was proportionately increased.

HUNTER AND BRANSON'S.—Big business was the rule all the week, and a fine bill was highly enjoyed. In the list were George W. Leslie and company, Carroll Johnson, the Seven Graciosa Sisters—who did a remarkable act—Robert and Berg, Alice J. Shaw and daughters, Hayes and Haily, and Castellet and Hall.

NEW YORK.—The big stock burlesque company remained in The Hall of Fame, which, constantly replenished by new business and songs, continued to attract large audiences.

The Burlesque Houses.

DUNWY.—The Jolly Green Widows came again to town and drew large audiences with a capital bill that showed Mackenzie and Cameron, Harvey and Moore, Paulo and Dika, Montague and West, the Wang Doodle Comedy Four, and Carrie Fulton.

MINNIE'S BOWERY.—The Utopians were seen once more by large delegations of outsiders.

LONDON.—The Victoria Burlesquers amused big crowds at this typical metropolitan playhouse.

OLYMPIC.—The Innocent Maids presented an attractive bill before the admiring denizens of the uptown precincts.

THE VAUDEVILLE IN SOUTH AMERICA.

The Casino Tour in South America has only become, during the last two years, a factor in the vaudeville world worth figuring. Several of the theatres which now compose the tour have been in existence many years, but under management that were always at loggerheads, and in consequence offered but short or disconnected engagements, for which no standard act would think of making a 3,750 mile journey. Now the whole is reduced to an admirable system under the management of Charles Seguin, and offers a secure and profitable engagement of from three to five months. The European office is in Paris, 25 rue de la Lema, under the management of C. Kundermann, or correspondence is carried on in all languages. The tour says second class return fares also 25 to 35 per cent. of the first month's salary in advance, from which, however, the agent's commission, 10 per cent., is deducted. It is advisable to lay in sufficient clothing for the entire trip before leaving Europe, as such articles will be found very expensive in South America.

Buenos Ayres, Rosario and Rio Janeiro are in nearly the same latitude with our Memphis, Tenn.; Atlanta, Ga., and Havana, Cuba, are north and the climate are similar. It must, however, be remembered that the seasons are reversed of those in the Northern Hemisphere, the hottest months being December and January and the coldest July and August. Even in the summer it is well to be prepared for chilly evenings.

It is not necessary to curtail baggage, as the allowance is very liberal. Contracts should be made in French or English gold, the latter preferable, as the currency fluctuates in value in all of the South American republics with the exception of Uruguay.

Carriages are paid by checks, which are cashed in the office for which the performer's contract calls. These fortunate ones who have "a remainder" of more than convenient weight can change their gold for paper at the local money changers upon payment of a small premium.

Most of the companies are sent by the Royal Mail Steam Packet Company's steamers, which leave Southampton, England, and Cherbourg, France, every two weeks. These boats, while as comfortable and fast as those of the other lines, set a very poor example, which, considering that the trip is a matter of twenty to twenty-four days, is a matter for reflection. Some performers have arranged to go by the French or Italian lines from Bordeaux, Marseilles, or Genoa, which is by far the most preferable arrangement.

A deck-chair, a traveling shawl and some light literature are about the only incidentals necessary to the voyage.

The steamers of the Royal Mail Line leave Southampton every other Friday at noon and arrive at Cherbourg the same evening, where they stop only long enough to take passengers and baggage aboard. Only at the two extremes of the voyage does the steamer land at a dock. At all intermediate points the transfer is done by steam launches. After crossing the Bay of Biscay, which is nearly always rough, Vigo, Spain, is reached the third morning. The little city is a typical Spanish sea port situated picturesquely upon the slope of a hill crowned by Castillo del Castro and surrounded by higher mountains. The stop here is only a few hours. Bunches flock about the shore and women in native dress usually procure their wares. It is always advisable to have some one who speaks the language make over trifling purchases, as of fruit, etc., as the bustling women look upon all traveling humans as their natural prey, and will invariably ask three times the price from a foreigner.

On the fifth day Lisbon is reached—a very busy city, the capital of Portugal, situated upon the right bank of the River Tagus. There a stop of ten to twelve hours is made. Small boats may be hired to go ashore and return for three shillings, but you must not pay until you have your foot firmly upon the companion-ladder, as these boatmen are not endowed with any higher sense of justice than are the bumpiest women. Not a bad idea is to spend part of the time ashore in a visit to Director Santos, of the Colosseum de Belem, with whom you may be able to arrange a contract for your return.

A good dinner can be had, at a moderate cost, at Franchet Hotel, or a little something in a hurry at Cafe Suisse, both of which are in the Praca Don Pedro.

The third day out of Lisbon the Peak of Teneriffe in the Canary Islands will be sighted to the right, and three days later the Cape Verde Islands, where a stop is made at San Vincent to coal. Here black boys dive for coins and perform wonderful feats of swimming. From San Vincent to Pernambuco is the "long stage," ten days of only sky and water, during which time the Equator is crossed. Myriads of flying-fish are seen and now and again sharks and shoals of porpoises. The sea is like a mirror and the boat a little trying. Don't sleep on deck at night but catch cold and "cut out" your morning bath. This is not necessary as the sea water is warmer than the atmosphere, it has a relaxing tendency.

Now that we are on the "long stretch," tired of flying-fish, books and cards, let us draw our chairs just behind the little cabin, where we will be protected from the chub, order a lemon squash, and consider the currency of the countries we are about to visit; for when we are weary of all else we can take interest in a conversation which has money for its subject.

A CLEVER COMEDienne.

Photo by Schum, New York.

Above is an excellent likeness of sprightly Sallie Randall, who is one of the most attractive features of the present week's bill at Proctor's Fifth Avenue. As comedienne and singer Miss Randall is deservedly popular, and her chic personality lends grace to any occasion.

100 and 200 pieces, and paper 500 to 1,000,000 reis. This latter currency is starting at first sight. For instance, a waiter brings the bill for breakfast, 2,500 reis. It certainly looks formidable, but reduced to our money 60 cents is not so bad, after all. All South American countries use our dollar sign, \$, for the unit of their system.

On the sixth day the little green island of Fernando Noronha, formerly a Brazilian penal settlement, appears, a welcome sight after so many days of sea and sky. The following day Pernambuco is reached. It is a small, unhealthy place, breaking the long monotonous shore line of sand and palm trees. Here it rains every day of the year at 1.30 P.M. Natives crowd around the ship selling green oranges, green bananas, green parrots, and "green" cigars.

Bahia, famed for the largest oranges and the fattest black women on earth, is reached in thirty-six hours from Pernambuco. The stop is long enough to go ashore, but the trip is hardly worth the trouble. The city, the oldest in Brazil, was once capital and is still the religious centre. Rio Janeiro is three days further down the now high, rocky coast. The harbor is one of the most beautiful, if not the most beautiful, in the world, and large enough to hold all of the ships on earth.

The stop here is twenty-four hours, and almost all of the passengers take the opportunity of going ashore, if only to get away, at least for one meal, from ship food. Hotel Commercio, unpretending, can be recommended. The Casino can be reached in ten minutes from Rua 1° de Marco, near the custom house, by the horse car bearing a blue and white sign.

The language of Brazil is Portuguese, though every known language is heard in the streets. From Rio to Montevideo is four days, and here the ship enters the Rio de la Plata, which is at this point thirty miles across.

At La Plata, which is reached the following morning, a representative of Mr. Seguin meets the company, superintends the examination of baggage, and accompanies the performers to Buenos Ayres, one and one-half hours by rail. According to contract the performer is not compelled to open until the third day after arrival. It is, however, often the case that the management desires the act to open the same evening.

The Casino Company pays all railroad fares, and transfers and checks baggage throughout the tour.

To find Buenos Ayres a city of a million inhabitants, lit by electricity and furnished with a system of trolley cars, is an up-to-date city which surprises most new arrivals. The city has an English colony of 20,000, two daily papers in our language, and an odd of English churches, libraries and clubs. The language of the country is Spanish, though, as in Rio, every language is spoken. The Casino in Calle Maypu is a plain, medium sized theatre with one balcony and a seating capacity of 900. The stage is thirty-two feet wide, thirty-six feet deep, and twenty-six feet high. The hall is high enough for all trapeze acts. All of the theatres on the tour are about the same size.

The audience, excepting at matinees—a frequent occurrence—is almost solely composed of men. They are quick to pick up "points," and show a humorous appreciation of comedy and dumb acts, but are very hard upon women singing acts.

These theatres are all run upon the French Varietes plan, in which the element "drinks" enter largely. There are several pensions, which cater to performers, and it is advisable to keep away from them, comfortable hotels being plentiful at from \$1.50 to \$2 a day. Taking rooms and meals in a restaurant is very expensive. Acts are usually retained here for four to five weeks and then sent to Rosario. A "call" announcing departures, etc., is posted in the "green-room" every day.

Rosario is 190 miles northwest, by rail, in seven hours, one departing in the morning and opening the same evening. The train is supplied with a dining-car. This city will remind you of El Paso, Texas. Here you will have eight to fourteen days to think it all over and to regret that you were here. It is reported that Mr. Seguin will build a new theatre here during the present year.

Returning to Buenos Ayres for one to seven days, the acts are then sent to Montevideo, Uruguay, by boat—one night—where they play ten to twenty days, according to sailings of Rio boats. The Casino here was formerly a stable, very little effort having been made to conceal the fact. The stage and hall are a trifle larger than those of the other theatres of the tour. The audience consists largely of families, and the "drink" element is not so much in evidence. After briefly Buenos Ayres, with its "Trico alir," and July Palermo, all other cities of South America will seem dull, and as some Montevideo, though it is by far the best built, the most healthy and the most charmingly located city on the continent.

To Rio, four days by boat, where the Casino adds National to distinguish the Varietes from another establishment. This is the prettiest theatre of the tour. Good hotels are scarce and pensions expensive and poor. In the summer, from November to February, one cannot do better than stop at one of the hotels in the hills, thirty minutes by incline or electric railway, where good accommodations can be had for about \$2 a day. Rio, while unhealthy, is not more so than other tropical cities. With a little care, such as avoiding excess in eating and drinking, and keeping indoors from 11 to 2 o'clock midday, one can make the stay a perfectly safe one. The writer was in Rio during the recent so-called "epidemic," and must say that he would never have known that the plague existed if he had not read the reports in the foreign newspapers. Acts are usually retained here for one month, then sent to Sao Paulo, A. W., twenty hours by rail, a healthy, pleasant city with a large English col-

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

NOTE The attention of the Theatrical world is called to the new Vaudeville Theatre now building in

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When completed it will be one of the finest Vaudeville houses in the world, costing over \$100,000.00. It will open in August, playing nothing but the best in Vaudeville. One of the features will be the orchestra of 15 skilled musicians under the direction of Mr. Neddermeyer, of the Great Southern Theatre. Mr. J. K. Burke, the well-known Vaudeville Manager, will be the New York Representative.

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Critics and Public alike bestow their unreserved approval.

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DAT'S ALL.

Wanted—A Banjoist.

"JESS" DANDY THE FOXY

HEBREW PARODIST

Permanent address, Tremont, N. Y. City.

P. S.—Fred Niblo, I'm afraid I would fall down at Nio-a-gara Falls, but dat's a grate field to spring new vons at Springfield, ain't it?

FRED NIBLO "The American Humorist."

Well, what do you think of that?

P. S.—"Jess" Dandy: You, all foreign acts do a "trial show" at Ellis Island before opening "up-town." You must get the "Battery" before you play the "Circuit."

Yours truly,

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"The Four Seasons of Love."

Instrumental.

"The First Violin" Waltzes.
"Phyllis" Waltzes.
"Bells of Granada" Waltzes.

Popular Songs.

"The North and the Flame."
"My Little Georgia Home."
"My Heart's To-night in Texas."
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"While the Convent Bells Were Ringing."

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A magnificent production.
L. M. Enix, Cleveland.

TOM LEWIS AND SAM J. RYAN

Shea's Garden Theatre, Buffalo, last week. Bastable Theatre, Syracuse, this week. Hyde and Behman's, Brooklyn, next week.

Next was Loney Haskell. He is a character comedian with sufficient ginger to make anything go. He drew even more laughter than the previous act. He had a heart to heart talk with the audience and made a hit.—Birmingham Age Herald.

LONEY HASKELL

Address week April 7, Orpheum, New Orleans, La.

P. S.—There is no truth in the rumor that I have retired from the business and opened a delicatessen store.

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NEW SCENERY.

NEW COSTUMES.

NOTE.—With one exception the cast is identical with the cast that appeared in the play in New York.

THE BROOKLYN STAGE.

SATURDAY, April 3.

[illegible]

MATTERS OF FACT.

Lottie Williams-Salter, who has successfully played the part of Anna Gilbert in *Rudolph and Adolph* during the past season, will close on April 12.

During Holy Week Hennessy Leveyle's *Other People's Money* company took a well earned rest at Arkansas City, Kan. The company has traveled 12,000 miles since leaving New York on Sept. 11 of last year, being as busy as a bee in the meantime. On Sat. A. L. Johnson went to Windfall, Kan., March 2 and was initiated into the Windfall Lodge of Elks No. 722, he having been elected a member of Elks No. 1, Lodge on Feb. 28.

Joseph C. Smith will close his third season with Dickson and Ward's *Humpty Dumpty* company on his appearance next season with another attraction.

Maud Schlake, who has been successfully introducing her singing specialty at the Empire Theatre, Washington, will soon appear in a Broadway production.

John Amisenti, the famous boot maker, is moving his establishment from 32 to 40 Union Square. Mr. Amisenti is at Atlantic City for a brief stay. He has been for some time suffering from cramps, and his physician has ordered him to rest for a time.

The roster of the Bijou Stock company: Allan Pearce, Charles B. Parker, Theodore W. Cameron, Frederick K. Mackintosh, J. J. Hyland, Joseph Carey, Ned Curtis, Albert Allen, Albert Brown, Henry C. Lillian, M. Gurney, Marguerite Allen, Myrtle Knox, and Baby Belle Allen.

Murray and Mack will have offices with Shipman Brothers at 1440 Broadway again this Summer.

W. Gillingswater, manager of Hunting for Hawkins, which will be located at that office.

George W. Winnett has taken charge, for the Summer, of the booking department of the Winnett Emergency Bureau.

Maudie Sutton, who has not been seen on the Metropolitan stage since her engagement with the Little Russell Opera company, is here, except for a short engagement with Francis Wilson's company, has decided to accept one of the several offers to take up her old line of work, and may possibly be seen here next season with one of the leading light opera companies.

J. Snyder invites offers from managers to Summer and Summer stock as stage director.

An American comedy-drama, with a star part for clever Irene and a cast of nine, is offered on royalty by "Comedy-Drama," care this office.

Mittenthal Brothers, who own a number of successful melodramas, each equipped with good although variable casts, are offering on royalty to stock and produce companies. The Mittenthal Brothers' offices are now located at 201 Knickerbocker Theatre Building.

Bella Gold has nearly completed her engagement playing Jennie Morris, the first of her series. In *Yankee Doodle* the part is entirely different from any of her predecessors.

"H. C. M.," care of this office, would like a partner with capital to invest in a theatrical enterprise.

◆◆◆◆◆

A pastoral play—**THIRTY CHAIRS**◆◆◆◆◆

THE STOCK COMPANIES.

The Sponcer Stock company at the Park Theatre made one of a very limited number of melodramatic productions last night, when J. C. Wills, who is a very popular actor, was brought to capacity audiences. The honors of the performance went to Edna May Sponcer, whose portrayal of Ethel Douglas was remarkable for the finesse, feeling, and entire force she brought to it. Cecil Spencer, as Grace Douglas, acted the part with exactly the right mixture of pathos, humor, and sentiment. Augustus Phillips was admirable as Clarence Douglas. Harold Kennedy's Horace Greenwood Dobbin showed what he is capable of when opportunity is given him. The supporting cast of Edna May, Wills and other actors did creditable work in the role of Herbert Douglas, that he was called upon to play on twelve hours' notice. Edna Villers gave a clever character sketch as Mrs. Corke, and even Mrs. Wills did some of the other parts. The scenery was very attractive. Joe McAllister made a highly attractive and diverting Stella. Cecil Spencer contributed a spectacular dancing specialty that surpassed any of her former achievements. The program was made up of several of her four original dances, "The Gipsy," "The Snow-White," "The Dance of the Winds," and "The Norwegian Night," each of which was given with new electrical effects invented by the Dawley Brothers, that are the latest and best of their kind. "The Gipsy" was so arranged as to make it appear as if Miss Sponcer was dancing in a street in a Japanese

village. In "The Snow Sprite" she seemed to be dancing in a blinding snowstorm. The effects for the other dances were no less striking and unique, and the dancing equally fine. This week, Because She Loved Him So.

The Columbia Theatre Stock company revised *Under Two Flags* last week, with Valerie Burgess in her former role of Claretta. The production was so successful that it will be continued another week, making in all three weeks of the play this season. The large audience and conspicuous evidence of Miss Burgess' popularity, however, has not caused the company to change the cast. The new cast includes: Claretta, Valerie Burgess; in the cast were Frank B. Camp, Pietro Sisti, James A. Blinn, Edward A. Mackay, E. L. Snader, John Birch, F. B. French, W. C. White, Aven Sagu, Larry Royale, J. Chismetti, Edward Felling, Charles Wyring, L. Kermom, Al. Karoot, H. O. Nearing, K. K. East, Miss West, and Grace Alsworth. The play was well staged.

George Payton's Theatre company drew its usual large share of patrons last week with a well staged and creditably acted production of Northern Days. The play was written by the most illustrious of Hays, Eliza Reed as Helen Dare, and Bessie Barringer, Wm. James Bevin, George Hoey, Charles Harringer, W. A. Northing, Johnnie Hoy, Glacie Payton, Kirk Wood, Mary Ann, Grace Ford, and Marie Cameron. This week, Men and Mice.

At Blaney's Theatre the Blaney Stock company did work with Master and Man last week. In the cast were, Mrs. J. C. Kline, Frederick Martin, Bertley Hillman, Peter Lane, George E. Harris, R. A. Caskie, J. C. Kline, Marie Curtis, Ethel Milton, Adrie Le Gros, and Florence Hill. This week, The Schoolmaster.

The schoolmaster production of last week by the Elite Stock Company at the Gotham Theatre was The Black Play, that drew the customary very profitable attendance. Last week's cast were J. E. Hutchinson, Joseph L. Treacy, Harry Dwyer, George E. Harris, Walter Claver, Frank Armstrong, George W. Marks, Sammie Castro, Alice Shepard Devoport, Rose Watson, and Ethel Fuller, who appeared as Naomi Bradford. This week, a play called The Millionaire.

JOHN WILLIAM SCHMIDT

THE DRAMATIC MIRROR will remove to its new offices, 121 West Forty-second Street, between Broadway and Sixth Avenue, on next Tuesday, April 15.

OBITUARY.

Edwin F. Gardener, a son of Dan Gardener and the only brother of William H. Gardener, who was killed in the crash of the Brothers Circus, was taken sick while with the Coon Hollow company. He was removed to St. Joseph's Hospital, New York where he died about a fortnight ago. The body was interred in the Greenwood Cemetery. Mr. Gardener leaves a widow and a child. Mrs. Gardener was a member of the Coon Hollow company at the time of her husband's death.

Paul Bula, a noted operatic baritone of Germany, died suddenly of pneumonia at Temesvar, Hungary, on April 1. He was fifty-three years old and had long been prominent in the musical world. During the last year he had sung in concert, and was preparing to make a tour in America when he died.

Anna Weener, known professionally as Amber Du Val, died at Danville, Ill., on April 1, from the effects of a fall while skating several weeks ago. Her last engagement was with the King Dodo company. The remains were taken to Akron, O., for burial.

Charles Bush, for many years a member of the advertising staff of Henck's Opera House, the Lyceum, and the People's theatres, Cincinnati, died at his home in that city on March 29.

Mrs. Emma Seymour, mother of Seymour Stratton, died at her home at New Britain, Conn., on April 2, aged eighty-one years.

Mrs. Cecelia E. Caulfield, mother of War Caulfield, of The Tide of Life company, died on March 21, aged sixty-five years.

Mrs. M. W. Armstrong, mother of Verne C. Armstrong, of the Proctor Stock company, died at Edina, Mo., April 2.

The father of Mrs. George O. Perry (Alexi Cobb) died recently in London.

Beautiful throughout—TAINY CHIMES. ••

—•••—

JAMES NEILL'S PLANS.

B. H. Herbert, New York representative for James Neil, arrived in town last week and with others discussed several matters of importance. Mr. Neil has been very prosperous again in Barbara Friedkin, having played Honolulu, the Coast and the large cities of the West and Northwest. "Mr. Neil's reputation," says Mr. Herbert, "has brought many offers from local managers for the largest of the coast circuit recently, which has been out of the question for years. However, arrangements have been made to place a prominent stock company at the Baker Theatre, Pacific Grove, opening on Sept. 1, and a special tour of the West and Northwest of Barbara Friedkin, with the local circuit, starting on the 15th. Mr. Herbert will organize the two last mentioned companies in New York during the Summer.

HOGAN AND McCLAIN TO STAR.

The newspapers of Detroit have announced that Ernest Hogan received the biggest ovation for his vaudeville line has met in Detroit for years, and often room songs as they have not been seen there before. Ernest Hogan and Billy McLean, known as "The Four Tones," will appear in a new act. The act is a forty others, will present a new and different comedy. The special elaborate scenery, mechanical effects, costumes, and a complete line of lithograph printing. On the evening of Monday, the presentation will be transferred to the new specially built palace care. C. Hurt is arranging the tour.

A SWEDISH COMEDIAN'S SUCCESS

Knute Erickson, who has been playing the fiddle in Yon Yonson this season, has succeeded in satisfactorily filling the shoes of the late Gus Hing, a prominent Swedish dialect comedian. His performance has been lauded everywhere as an artistic hit, free from burlesque and exaggeration, a truer conception than has been given by his predecessors. Mr. Erickson is a Swede and a young man who has a bright future in this line of work.

Pearle Hight, title-role *The Telephone Girl*. *

VADEVILLE

and aides. This number held over 31-5. Others are Frank Bacon and co., Harris and Walters, Rose and Jeanette, Al. Hawthorne, Sid Baxter, O'Brien, J.

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Miss Fuller, as the unfortunate Jewess, magnificently interpreted the role. Her acting was a revelation to the patrons of the house. In the fourth act Miss Fuller rose to a height of dramatic power which surprised every one, and ended for her six curtain calls. The play was produced under the personal direction of Miss Fuller, who has the reputation of being as good a stage director as she is an actress.—Brooklyn Times, Tuesday, March 25, 1902.
Miss Fuller's characterization of Leah is, perhaps, the best piece of acting this talented actress has done at this house, and close to a hundred of ability that brought forth well-merited recognition by the audience last evening. Her dramatization of the false lover in Act IV. was an especially dramatic scene.—Standard Union, Tuesday, March 25, 1902.
The scene in which she hurried her cousin upon the head of her recent lover was thrillingly dramatic.—Brooklyn Citizen, Tuesday, March 25, 1902.
Miss Ethel Fuller as Leah received three recalls at the end of the third act.—Brooklyn Eagle, Tuesday, March 25, 1902.

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